"THE PRINCESS BRIDE"

Screenplay

by

William Goldman

From his Novel

THE PRINCESS BRIDE

FADE IN ON

NOTHING. 1

Darkness. A beat. Then we hear --

INIGO
(voice over)
You seem a decent fellow; I hate to kill you.

THE MAN IN BLACK
(voice over)
You seem a decent fellow; I hate to die. .

And now there begins a sharp metallic sound and at first we're not sure what it is, but then we are, and it's swords -- blades are crossing, there is the whip of rapiers, and these are masters battling, masters from a different time, when there were still legends alive and walking on the earth...

CUT TO:

A WALL 2

And it's filled with a more modern kind of legend: sports heroes of the era. We are in black and white, this is 30 years ago, and every available inch of wall space is taken up with photos of DiMaggio and Williams, Blanchard and Davis, on and on, all of them smiling and young; Bobby Feller, Stan Musial, both barely out of their teens. Now we PULL BACK TO REVEAL the room, and it's kind of small and crummy and now A MAN AND A WOMAN enter, carrying between them a TEN YEAR OLD KID. He wears pajamas and is out of it. As his folks maneuver him toward his bed and start to talk, the fencing sounds fade. The woman, by the way, looks a lot like Anne Revere and sounds American. The man is small and older than she is and wherever the 'old country' is, that's where he's from.

MOTHER
Careful with him.

FATHER
I'm being.

The Kid coughs groggily; it doesn't sound good.

MOTHER
Just listen -- what if he's still got the pneumonia? I wish we could have left him longer in the hospital.

Cont.

2 Cont.

FATHER
No money.

They put the Kid down in his bed. The Father stares down at him. The Mother fluffs the pillows and hovers around, straightening the sheets.

MOTHER
What can we do for him? -- he'll go crazy in this room, waiting to get well, nothing to pass the time.

FATHER
I fix.

MOTHER
How?

FATHER
By read.

MOTHER
(surprised)
You don't like to read -- you hate to read and he hates books -- if it isn't sports, he hates it, you know that.

FATHER
This is special book; classic book. From my country, from Florin...

CUT TO:

THE KID 3

Half asleep, pale, covered with light perspiration, obviously one sick cookie. As his Father's voice starts up, the Kid blinks, eyes open.

FATHER
(voice over)
The Princess Bride, chapter one. 'The great square of Florin City --'

THE KID
-- huh, whazzis? --

CUT TO:

THE ROOM 4

The Father sits on the foot of the bed, holding a book.

Cont.

4 Cont.

The Mother stands watching silently in the doorway.

FATHER
(holding it up)
Book, dummy.

THE KID
A book? What kind?

FATHER
Good kind.

THE KID
Has it got any sports in it?

FATHER
(passionately)
Fencing. Fighting. Torture. Revenge. Giants. Hunters. Bad men. Best men. Beautifullest ladies. Chases. Captures. Escapes. True love. Miracles.

THE KID
(manages a shrug)
Doesn't sound too bad; I'll try and stay awake.

And now, as the Father begins reading, we move to him and past him and by the time he is into the second sentence about Prince Humperdinck, we have dissolved so that we see the Prince, and we are out of black and white and into glorious living color.

FATHER
(reading)
'The great square of Florin City was filled as never before. Everyone was anxious to see Prince Humperdinck's bride to be, the Princess Buttercup.

DISSOLVE TO:

PRINCE HUMPERDINCK 5

A man of incredible power, he stands in his royal robes on a castle balcony. Three others stand behind him; a VERY OLD COUPLE with crowns, the aging KING AND QUEEN. Plus a dark, bearded man who seems the Prince's match in strength. This is COUNT RUGEN.

Cont.

5 Cont.

PRINCE HUMPERDINCK
(raises his hands
for quiet)
My people -- one month from today, our country will celebrate its 500th anniversary. On that sundown, I shall marry the Princess Buttercup. Would you like to meet her now?

And the answering YESSSSSSS booms like summer thunder and now, for the first time --

CUT TO:

THE CROWD 6

and my God, you never saw so many people.

CUT TO:

THE GREAT DOORS OF FLORIN CASTLE 7

starting to swing open. There is a giant staircase leading down to the crowd and as A FIGURE just begins to become visible behind the doors --

CUT TO:

THE CROWD 8

AS THEY SEE THE PRINCESS. (We haven't yet.) And if there is such a thing as collective action, then this crowd, collectively, holds its breath.

CUT TO:

THE STAIRCASE 9

AS THE PRINCESS DESCENDS. But we still don't see her -- we just hear the click of her heels as she moves down and the CAMERA keeps just ahead of her.

CUT TO:

THE CROWD 10

They are staring in silence now.

CUT TO:

THE STAIRCASE 11

Buttercup is getting close to the bottom. Still just the sound of her heels.

CUT TO:

THE BALCONY 12

The King says something, but all that comes out is one long mumble. Inside the castle, close behind the balcony, a small gnarled man is visible. This is MIRACLE MAX.

HUMPERDINCK
(to Count Rugen)
Rugen, did you understand any of that?

RUGEN
Not a syllable; the King's mumbles are impossible for me now.

HUMPERDINCK
(gestures inside toward Max)
I'm going to have to fire Miracle Max.
(Rugen nods)
Remind me to interview some new miracle men at the first break in my schedule.

THE QUEEN
I think your father said it isn't safe for her to move among the people.
(to the King)
It's all right. She's so gentle. Who would want to harm her?

PRINCE HUMPERDINCK
I tell you this: no man had better try.

CUT TO:

THE CROWD 13

AS THEY DO A VERY STRANGE THING: with no instructions at all, they suddenly bow or go to their knees. Great waves of people kneeling and now, at last —

CUT TO:

BUTTERCUP 14

terribly moved. And she's in a glorious dress and six experts have been at her hair so that it all but shines.

Cont.

But if she'd spent a month in a hovel, it wouldn't have made any difference to the overall effect, for we are looking at, without the least doubt, the most beautiful woman in the world. She stands immobile among her subjects, blinking back tears...

CUT TO:

A STABLE IN THE CASTLE GROUNDS 15

It's the same day, mid-afternoon, and Humperdinck is dressed as before. Buttercup is now in riding clothes, and she leads a lovely brown horse toward the Prince; then together they start for the stable door.

PRINCE HUMPERDINCK
You seem upset.

BUTTERCUP
The King looked so old today; I suppose that upset me.

HUMPERDINCK
He has a right to look old, my darling; he was, at last count, ninety-seven, and every organ in his body has long since betrayed him. And my father's health is not what's disturbing you.

BUTTERCUP
(quietly)
They should not have bowed to me. When you proposed, I was a milkmaid and even though I've been to royalty school, in my heart, I'm still just that, a milkmaid. I felt a fraud today and they should not have bowed down.

HUMPERDINCK
Beloved, you are the most beautiful woman in the world; when we marry, you'll be the richest and most powerful as well.
(kisses her gently)
Don't expect too much from life.

BUTTERCUP
(considers this; nods)
You're very wise. I must learn to be satisfied with what I have.

And now, as she expertly mounts, rides off —

CUT TO:

WOODLANDS, AND BUTTERCUP 16

barreling along, controlling the beast easily. She's more relaxed, it's later in the day.

CUT TO:

A HILL AT CLOSE TO SUNDOWN 17

Lovely, quiet, deserted, Buttercup rides to the crest, suddenly reins in as we:

CUT TO:

THREE MEN 18

standing close together in the path. Beyond them can be seen the waters of Florin Channel. The Three Men are not your everyday commuter types. Standing in front is a tiny hunchback with the most angelic face. He is a Sicilian and his name is VIZZINI. Behind him is a Spaniard, erect and taut as a blade of steel. His name is INIGO MONTOYA. Beside him is a mustached giant, probably a Turk. His name is FEZZIK.

VIZZINI
A word, my lady?

He moves to Buttercup.

VIZZINI
We are but poor, lost circus performers. Is there a village nearby that might enjoy our skills?

BUTTERCUP
There is nothing nearby. Not for miles.

VIZZINI
Then there will be no one to hear you scream.

And he jumps at Buttercup, touches her neck in several places; she immediately loses consciousness. As she falls --

CUT TO:

A TINY ISOLATED DOCK AT THE EDGE OF FLORIN CHANNEL 19

A sailboat is moored. It's dusk now. Inigo, the Spaniard, busies himself getting the boat ready. The giant Fezzik

Cont.

carries Buttercup, unconscious, on board. Vizzini rips some tiny pieces of fabric from an army jacket and tucks them along the saddle of Buttercup's horse. There is, about the entire operation, a sense of tremendous skill and precision.

INIGO
What is that you're ripping?

VIZZINI
Fabric from the uniform of an Army officer of Guilder.

FEZZIK
Who's Guilder?

VIZZINI
The country across the channel and the sworn enemy of Florin.
(slaps the horse's rump)
Go!

The horse takes off.

VIZZINI
Once the horse reaches the castle, the fabric will make the Prince suspect the Guilderians have abducted his fiancee. When he finds her dead on the Guilder frontier, his suspicions will be confirmed.

INIGO
I wish we hadn't taken this job.

Vizzini hops onto the boat. Inigo casts off.

VIZZINI
We have been paid to start a war -- it's a prestigious line of work with a long and glorious tradition.

Inigo starts expertly to sail.

Fezzik is by Buttercup who is unconscious. Or is she? Maybe her eyelids fluttered briefly.

FEZZIK
I just don't like killing a girl.

VIZZINI
Don't let it worry you -- God does it all the time.

And as the ship picks up speed --

CUT TO:

THE SAILBOAT RACING ACROSS THE DARK WATERS OF FLORIN CHANNEL 20

Inigo still sails, Fezzik still stands by the Princess. Vizzini sits between them. It's night now, with only occasional flashes of moon slanting down between clouds.

VIZZINI
(to Inigo)
Ten minutes more to the Cliffs?
(Inigo nods)

Vizzini carries a knapsack; now he reaches into it, takes out a nibble of cheese.

VIZZINI
We can all relax then.

INIGO
No one could be following us yet?

VIZZINI
It would be absolutely, totally, and in all other ways, inconceivable. No one in Guilder knows what we've done, and no one in Florin could have gotten here so fast. Out of curiosity, why do you ask?

INIGO
No reason. It's only that I just happened to look behind us, and something's there.

And they whirl, stare back and --

CUT TO:

THE DARKNESS BEHIND THEM 21

It's hard to see, the moon is behind clouds. But the wind whistles. And the waves pounds. And suddenly it's all gone ominous. Then, for an instant, the moon slips through the clouds and we

CUT TO:

MOONLIGHT ON THE WATER 22

Inigo was right -- something is very much there. A sailboat. Black. With a great billowing sail. Black. And a single MAN sailing it -- A MAN IN BLACK.

CUT TO:

INIGO, FEZZIK AND VIZZINI 23

staring at the other boat. It's coming like hell.

VIZZINI
Probably some local fisherman out for a pleasure cruise at night through shark infested waters.

And now as a sound comes from their boat they turn as we --

CUT TO:

BUTTERCUP 24

diving into the water, starting to swim away. The moon is gone again and we are in darkness.

CUT TO:

THE BOAT 25

VIZZINI
Go in, get after her!

FEZZIK
I only dog paddle.

INIGO
You're better than I am.

VIZZINI
I can hear her kicking, veer left.

CUT TO:

BUTTERCUP 26

still close to the boat, switching now from a crawl to a silent breast stroke. No sound now but the wind. Plus something not all that comforting: the swishing of tails.

CUT TO:

THE BOAT 27

VIZZINI
Do you know what that swishing sound is, Highness? Sharks' tails. And do you know the only thing that sharks do? They eat. From birth to death, they are always in a state of wild hunger.

CUT TO:

BUTTERCUP 28

treading water, still not far from the boat. The swishing of giant tails is louder now. Buttercup stays silent.

CUT TO:

THE BOAT 29

VIZZINI
If you swim back now, I promise you will die painlessly. I doubt you will get such an offer from the sharks.

CUT TO:

BUTTERCUP 30

in the water. The giant fish sound ever closer.

CUT TO:

CLOSEUP - VIZZINI 31

VIZZINI
There will be no second chance — call out your position or die!

CUT TO:

BUTTERCUP IN THE WATER 32

and she's a gutsy girl. She's scared, sure, petrified, who wouldn't be, but she makes no reply. Then —

FATHER'S VOICE
(o.s.)
She does not get eaten by the sharks at this time.

And the second we hear him:

CUT TO:

THE SICK KID'S ROOM 33

and we're in black and white again. The Kid looks the same, pale and weak, but maybe he's gripping the sheets a little too tightly with his hands.

THE KID
What was that?

FATHER
I said the sharks don't get her. You looked nervous, so I figured a little hint might help you relax.

THE KID
What d'ya think, I'm some kid or something.

His Father says nothing.

THE KID
Will you just please read.

As His Old Man picks up the book again:

CUT TO:

VIZZINI 34

We're back in the boat and back in color.

VIZZINI
Do you know what that swishing sound is, Highness? Sharks' tails —

THE KID'S VOICE
(o.s.)
Past that, Daddy, you did that already, flip on ahead —

CUT TO:

A WHOLE SERIES OF BLURRED IMAGES 35

WHIZZING PAST until suddenly one of them for just an instant freezes, and we're back with Vizzini where we last saw him.

VIZZINI
— call out your position or die!

CUT TO:

BUTTERCUP IN THE WATER 36

The same shot as before. Then the moon breaks free of the clouds and we

CUT TO:

THE BOAT 37

VIZZINI

Get her!

Inigo maneuvers the boat closer and Fezzik reaches out, easily scoops her back in. Once she's safe, Inigo glances behind them again.

INIGO

He's cut our lead in half.

CUT TO:

THE MAN IN BLACK 38

His boat almost seems to be flying.

CUT TO:

VIZZINI 39

VIZZINI

It doesn't matter, he's too late --
(pointing ahead)
-- look --
(big)
The Cliffs of Insanity!

And once he's said the name:

CUT TO:

THE CLIFFS THEMSELVES 40

full in the moonlight, rising straight and sheer from the water, impossibly high.

CUT TO:

THE TWO SAILBOATS 41

in a wild race for the Cliffs and the Man in Black is closing faster than ever, but not fast enough, the lead was too great to overcome, and as Inigo sails with great precision straight at the Cliffs:

CUT TO:

BUTTERCUP 42

staring as the Cliffs loom larger. There is much activity going on. Vizzini jumps up along the Cliff face, grabs a jutting rock, reaches behind it. Suddenly there is a thick rope in his hands. He drops back to the boat, gives the rope a freeing swing and:

CUT TO:

THE CLIFFS 43

The rope goes all the way to the top.

CUT TO:

INIGO 44

quickly binding Buttercup's hands as Fezzik moves to the center of the vessel, looks at Vizzini. Vizzini nods. Fezzik raises a foot and slams it down hard one time and immediately the bottom of the boat shatters and it starts to sink. Fezzik hurries past Inigo, takes the rope in his huge hands. The boat is disappearing rapidly as Inigo lifts Buttercup, drapes her across Fezzik's shoulders. Then he lifts Vizzini, places him on Fezzik's neck. Finally, he himself grabs hold of Fezzik's waist.

INIGO
Everyone's steady.

FEZZIK
Well I'm certainly ready.

And with that, he starts to climb, pulling them all up.

VIZZINI
I hate these stupid rhymes of yours.

INIGO
Fezzik likes them -- he works better that way.

CUT TO:

THE MAN IN BLACK 45

sailing in toward the Cliffs of Insanity, watching as Fezzik rises swiftly through the night.

CUT TO:

THE TOP OF THE CLIFFS LOOKING DOWN 46

Fezzik's group is only faintly visible in the moonlight far below. This is the first time we've gotten the real vertigo feeling and it's a gasper.

CUT TO:

FEZZIK CLIMBING ON 47

Buttercup is almost out of her mind with fear.

CUT TO:

THE ENTIRE LENGTH OF THE CLIFFS 48

Fezzik is moving right along; he's already over a third of the way done.

CUT TO:

THE MAN IN BLACK 49

leaping from his ship to the rope, starting to climb, hand over hand like lightning.

CUT TO:

VIZZINI AND THE OTHERS 50

VIZZINI
(looking down)
He's on the rope.

Fezzik nods, increases his pace.

CUT TO:

THE MAN IN BLACK 51

roaring up the rope, and:

CUT TO:

LONG SHOT - THE CLIFFS 52

and the Man in Black is cutting deeply into Fezzik's lead.

CUT TO:

VIZZINI AND THE OTHERS 53

VIZZINI
(shrieking)
Faster!

Cont.

53 Cont.

FEZZIK
I'm sorry, I thought I was going faster.

CUT TO:

THE MAN IN BLACK 54

His arms still work as before. If anything, he has speeded up. Fezzik's lead is smaller and smaller and:

CUT TO:

THE VIEW FROM THE TOP OF THE CLIFFS 55

Maybe a hundred feet for Fezzik to go.

CUT TO:

VIZZINI AND THE OTHERS 56

and it's getting too close now.

VIZZINI
(screaming at Fezzik)
I thought you were supposed to be a colossus. I thought you were this legendary thing and yet he gains.

FEZZIK
I'm carrying three people and —

VIZZINI
(cutting through)
— I do not accept excuses.
(shaking his head)
I'm going to have to find a new giant, that's all.

FEZZIK
(hurt)
Don't say that, Vizzini. Please.

And his arms now begin moving much more slowly.

CUT TO:

THE MAN IN BLACK 57

less than a hundred feet behind them. And gaining. We can see now that he is masked.

CUT TO:

VIZZINI AND THE OTHERS 58

INIGO
You shouldn't insult Fezzik.

VIZZINI
Just my luck to hire a temperamental strongman.

INIGO
He's not temperamental, he's insecure.
(emphasizing the last word now)
Fezzik is a good worker.

FEZZIK
(to himself)
...worker...worker...
(then, proudly)
Not a shirker.

INIGO
Very hardy.

FEZZIK
Never tardy.

INIGO
You're brilliant at rhymes, Fezzik, you really are.

CUT TO:

FEZZIK 59

and Inigo's words are terribly pleasing to him. Now the great arms move faster than they've ever gone, and the top of the Cliffs of Insanity is very close. The arms keep going and the top is closer and the arms move even more quickly until suddenly, at long long last:

CUT TO:

THE CLIFF TOPS 60

AS FEZZIK MAKES IT! Vizzini leaps off and begins to untie the rope which is tied around a great tree while Inigo helps the Princess to her feet and Fezzik just stands around, waiting for someone to tell him to do something.

CUT TO:

THE MAN IN BLACK 61

75 feet from the top now, maybe less, maybe only 50 and his pace is as dazzling as before and:

CUT TO:

VIZZINI 62

untying the last of the rope and it slithers across the ground and over the Cliff edge. Inigo, Fezzik and Buttercup stand by the edge, looking down.

FEZZIK
(to Inigo -- impressed)
He has very good arms.

VIZZINI, stunned, runs to the others.

VIZZINI
He didn't fall? -- Inconceivable.

INIGO
(whirling on Vizzini)
You keep using that word -- I don't think it means what you think it means.
(looks down again)
My God, he's climbing.

CUT TO:

THE MAN IN BLACK 63

Hanging suspended in space, holding to the Cliffs, he verrrry slowly starts picking his way upwards, sometimes a foot at a time, sometimes an inch.

CUT TO:

THE GROUP AT THE TOP 64

VIZZINI
Whoever he is, he has obviously seen us with the Princess and must therefore die.
(to Fezzik)
I need you to carry her.
(to Inigo)
We'll head straight for the Guilder frontier. Make sure he's dead. If he falls, fine; if not, the sword.

INIGO
I'm going to duel him left-handed.

Cont.

64 Cont.

VIZZINI
Must you? -- we're in a hurry.

INIGO
It's the only way I get any satisfaction.
If I use the right, it's over too quickly.

Vizzini turns abruptly, starts off. Fezzik tosses Buttercup over a shoulder and hurries along behind. Inigo looks down the Cliffs.

CUT TO:

THE MAN IN BLACK 65

perhaps fifty feet below, still making his perilously slow way toward the top of the Cliffs.

CUT TO:

INIGO 66

He watches, then starts to pace, fingers snapping. Suddenly, Inigo draws his sword and holds it high so it catches the moonlight. It is a sword of incredible beauty and Inigo brings it down slowly toward his face and as we come into CLOSEUP, we see for the first time two parallel scars that run down Inigo's cheeks; he places the cold blade against each scar, speaks softly.

INIGO
Let him be a glorious swordsman...let
him be both quick and fast, smart and
strong. Let - him - be - a - master.

CUT TO:

THE MAN IN BLACK 67

climbing on. He must be six inches closer to the top than when last we saw him. Inigo is watching, finally starts to talk. It's instant death if the Man in Black falls, but that possibility is ignored. This is our two heroes meeting. They don't know it yet; but that's what it is.

INIGO
Hello there.

The Man in Black glances up, kind of grunts.

Cont.

INIGO

Slow going.

MAN IN BLACK

Look, I don't mean to be rude, but I'm busy now, so try not to distract me.

INIGO

Sorry.

The Man in Black kind of grunts again.

INIGO

I don't suppose you could speed things up. I hate waiting.

MAN IN BLACK

(with some heat)

If you're so anxious to hurry things, you could lower a rope or a tree branch or find some useful thing to do.

INIGO

I could do that, but I don't think you'd accept my help, since I'm only here to kill you.

MAN IN BLACK

That does put a damper on our relationship.

(finds another hold a few inches higher)

I'm afraid you'll just have to wait for me.

INIGO

I could give you my word as a Spaniard.

MAN IN BLACK

No good; I've known too many Spaniards.

And he just hangs in space, resting, gathering strength.

INIGO

(after a moment)

Listen — we've got an extra piece of rope we didn't need for our climb. I'll drop it down and you grab hold and I'll pull.

MAN IN BLACK
-- No good again -- you might pull, but, then, you also might let go.

INIGO
Isn't there any way you'll trust me?

MAN IN BLACK
Frankly, and I'm afraid this may be insulting: no.

And on these words, CAMERA ZOOMS INTO A CLOSEUP of Inigo. He raises his right hand high, his eyes blaze, his voice takes on a tone we have not heard before.

INIGO
I swear on the soul of my father Domingo Montoya you will reach the top alive.

CUT TO:

THE MAN IN BLACK 68

There is a pause. Then, quietly:

MAN IN BLACK
Throw me the rope.

CUT TO:

INIGO 69

He dashes to the giant tree the rope was tied to, grabs a small coil of rope, hurls it over the edge to the Man in Black who hesitates only a moment before releasing the rocks, grabbing the rope. He hangs helpless in space for a moment. Then Inigo uses all his force to pull and slowly the Man in Black rises through the night.

CUT TO:

THE MAN IN BLACK 70

crawling exhausted to safety on the rough rocky ground. Inigo comes over and sits on a stone beside the Man in Black, who is sprawled out now, getting his breath.

INIGO
I know this will sound strange, but you don't, by any chance, happen to have six fingers on your right hand.

Cont.

70 Cont.

MAN IN BLACK
(shakes his head)
You look disappointed.

INIGO
My father was slaughtered by a six fingered man, so whenever I meet anybody new, there's always the hope it's my father's murderer. He was a great swordsmaker and he specialized in unusual requests, so when the six fingered man asked for a special sword, naturally my father took the job. He slaved for a year until it was done and then the six fingered man refused to pay the promised price. My father never argued over art, so he handed the sword to me and said it was mine.

He hands it to the Man in Black who takes it, studies it, obviously in awe of the craftsmanship.

MAN IN BLACK
I have never seen its equal.

INIGO
The six fingered man was...he was furious, and...

CUT TO:

CLOSEUP - INIGO. 71

Even now this still brings pain.

INIGO
...without a word he drew his sword and I had no more father...
(on 'father')

CUT TO:

A STILL PHOTO 72

It is of a small man with a sword skewering his body. Now another still photo. Of the sword approaching the body. Then the first again. Then the second. Even though these are still photos, we get the feeling of watching Inigo's father being destroyed.

Cont.

72 Cont.

INIGO
(voice over)
Naturally, I challenged the killer to a duel, but I failed. I failed my father. The one time I wanted to succeed and I failed. The six fingered man mocked me, scarred me, went away, leaving me to live with my futility.

ANOTHER STILL PHOTO NOW

It is of a boy and then we see it's Inigo and he's maybe eleven or so, and there are the two bloody scars down his face, and here's the thing: even though it's a still picture, the scars are bleeding. Now, from Inigo as he was --

DISSOLVE TO:

INIGO 73

as he is, sitting and talking to the Man in Black.

MAN IN BLACK
How old were you?

INIGO
My age doesn't matter; I lost. Next time, I will not fail. I've spent my life learning the sword so that I'll be able to go up to the six fingered man and say, 'Hello, my name is Inigo Montoya, you killed my father, prepare to die.'

MAN IN BLACK
You've done nothing with your life but study swordplay?

INIGO
More pursuit than study lately -- you see, I can't find him. I've been looking for him twenty-five years now, and I'm beginning to lose confidence. I just work for Vizzini to pay the bills; there's not a lot of money in revenge.

MAN IN BLACK
(handing back the sword, rising)
I hope your quest ends happily for you someday.

Cont.

INIGO
(standing)
You seem a decent fellow; I hate to kill you.

MAN IN BLACK
You seem a decent fellow; I hate to die.

He walks a few paces away, unsheathes his own sword, takes it in his left hand. Inigo sees this, smiles.

INIGO
Your strength against my weakness -- good --

MAN IN BLACK
I didn't hear.

INIGO
Never mind -- begin!

CUT TO:

THE TWO OF THEM 74

And what we are starting now is one of the two greatest swordfights in modern movies (the other one happens later on) and right from the beginning it looks different. Because they aren't close to each other -- none of that swords crossing "en garde" garbage. No. What we have here is two men, two athletes, and they look to be too far away to damage each other, but each time one makes even the tiniest faint, the other counters, and there is silence, and as they start to circle --

CUT TO:

THE MAN IN BLACK'S EYES 75

hidden behind the mask, but bright and --

CUT TO:

THE SIX FINGERED SWORD 76

feinting here, feinting there and --

CUT TO:

THE MAN IN BLACK 77

almost off balance, but he's got it back and as he does --

CUT TO:

INIGO'S FEET 78

And suddenly they seem to fly as he leaps forward an incredible distance and while he's in the air --

CUT TO:

THE MAN IN BLACK 79

jumping brilliantly to one side and as Inigo flies at him their swords cross, then again, again, and the sound comes so fast it's almost continual (and if this sound is familiar, if it reminds us at all of what we heard in the darkness before the credits began, well, it's supposed to).

CUT TO:

THE MAN IN BLACK 80

retreating before Inigo, but handling Inigo's onslaught without overpowering difficulty and then suddenly his entire style changes and he is doing the advancing --

INIGO
(retreating -- thrilled)
You're using Bonetti's attack on me --

MAN IN BLACK
-- I thought it fitting, considering the rocky terrain --

INIGO
-- naturally, you must expect me to defend with Capo Ferro --

And he shifts his style now.

MAN IN BLACK
(coping as best he can)
-- naturally --
(suddenly shifting again)
-- but I find Thibault cancels out Capo Ferro, don't you? --

INIGO
(retreating badly -- more thrilled than ever)
-- unless the enemy has studied his Agrippa -- which I have --

And as he changes styles --

Cont.

80 Cont.

The two men flying almost across the rocky terrain, never losing balance, never coming close to stumbling, and the battle rages with incredible finesse, first one then the other gaining the advantage, and by now it's clear that this isn't just two athletes going at it, it's a lot more than that, this is two legendary swashbucklers and they're in their prime, it's Burt Lancaster in the Crimson Pirate battling Errol Flynn in Robin Hood and the moonlight is full, the shadows long and dancing, and then, incredibly, the action begins going even faster than before as we:

CUT TO:

INIGO 81

And behind him now, drawing closer all the time, is the deadly edge of the Cliffs of Insanity. Inigo fights and ducks and feints and slashes and it all works, but not for long, as gradually the Man in Black keeps the advantage, keeps forcing Inigo back, closer and closer to death.

INIGO
(delighted)
You are wonderful!

MAN IN BLACK
Thank you -- I have worked hard to become so.

The cliff edge is very close now. He is continually being forced toward it.

INIGO
You are better than I am.

MAN IN BLACK
Then why are you smiling.

Inches from death, Inigo is, in fact, all smiles.

INIGO
Because I know something you don't know.

MAN IN BLACK
And what is that?

INIGO
I'm not left-handed.

And he throws the six fingered sword into his right hand and immediately, the tide of battle turns.

CUT TO:

THE MAN IN BLACK 82

stunned, doing everything he can to keep Inigo by the cliff edge. But no use. Slowly at first, he begins to retreat. Now faster. Inigo is in control and the Man in Black is desperate.

CUT TO:

INIGO 83

And the six fingered sword is all but invisible now, as he increases his attack.

INIGO
Have you studied your Morozzo?

MAN IN BLACK
Some.

Inigo switches styles again, leaps in, and first blood is his -- the Man in Black is bleeding from the wrist.

INIGO
Not enough, I fear.

CUT TO:

THE GIANT TREE THE CLIMBING ROPE WAS TIED TO 84

The Man in Black is forced toward it.

INIGO
Fabris is the best I find at dealing with natural obstacles, don't you agree?

MAN IN BLACK
I never bothered with Fabris.

Inigo is whirling around the tree, striking again, this time at the other wrist of the Man in Black, drawing another trickle of blood.

INIGO
You should have.

CUT TO:

THE MAN IN BLACK 85

almost running from the tree, getting out into the clear as Inigo relentlessly increases the pressure.

Cont.

85 Cont.

INIGO
I prefer Alfieri for the end game.

MAN IN BLACK
It's not over.

INIGO
Stop me then.

CUT TO:

THE CLIFF EDGE AGAIN 86

And the Man in Black can't stop Inigo, nothing can stop Inigo, and in a frenzy the Man in Black makes every feint, tries every thrust, lets go with all he has left. But he fails. Everything fails. He is almost to the cliff edge when he glances back, sees his near fatal position, tries one or two final-desperate moves but they are nothing.

MAN IN BLACK
You are amazing!

INIGO
I ought to be after twenty-five years.

MAN IN BLACK
(hollering it out)
There is one final thing I must tell you.

INIGO
Tell me.

MAN IN BLACK
I'm not left-handed either.

And now he changes hands, and at last, the battle is fully joined.

CUT TO:

INIGO 87

And to his amazement, he is being forced back. He tries one style, another, but it all comes down to the same thing -- the Man in Black seems to be in control.

INIGO
<u>Who</u> <u>are</u> <u>you</u>?

MAN IN BLACK
No one of consequence.

Cont.

87 Cont.

INIGO
I must know.

MAN IN BLACK
Get used to disappointment.

CUT TO:

THE MAN IN BLACK 88

moving like lightning, and he thrusts forward, slashes, darts back, all in almost a single movement and --

CUT TO:

INIGO 89

stunned, looking at his arm. It is bleeding.

CUT TO:

THE MAN IN BLACK 90

And again he thrusts forward, faster even than before, and again he slashes but --

CUT TO:

INIGO 91

And there is never a move anyone makes he doesn't remember, and this time he blocks the slash, slashes out himself with the six fingered sword and although the Man in Black manages to retreat out of range of the blow, the tide of battle has changed again with Inigo back in command as they speed across the rock filled terrain, dodging and lunging and feinting and tricking, their swords in constant contact, the sound filling the night.

CUT TO:

INIGO'S FEET 92

moving with the grace and speed of a great improvisational dancer.

CUT TO:

INIGO'S SWORD HAND 93

as it flicks the great weapon, and the power in his wrist is tremendous.

CUT TO:

THE MIGHTY SIX FINGERED SWORD 94

as the moonlight does its best to keep up with it and now, at long last --

CUT TO:

INIGO'S FACE 95

And something terrible is written behind his eyes: he has given his all, done everything man can do, tried every style, made every maneuver, but it wasn't enough, and on his face for all to see is the realization that he, Inigo Montoya of Spain, is going to lose.

CUT TO:

THE MAN IN BLACK 96

moving in for the end now, blocking everything, muzzling everything and:

CUT TO:

THE SIX FINGERED SWORD 97

sent flying from Inigo's grip. He stands helpless only a moment. Then he drops to his knees, bows his head, shuts his eyes.

INIGO
Kill me quickly.

MAN IN BLACK
I would as soon destroy da Vinci; however, since I can't have you following me either --

And he clunks Inigo on the head with his heavy sword handle. Inigo pitches forward unconscious.

MAN IN BLACK
-- please understand that I hold you in the highest respect.

And as he grabs the rope, starts to tie Inigo --

CUT TO:

CLOSE UP - VIZZINI 98

VIZZINI
Inconceivable!

Cont.

98 Cont.

And we pull back to reveal Vizzini staring down from a narrow mountain path as far far below, the Man in Black can be seen running. Fezzik carrying the Princess, stands alongside.

VIZZINI
Give her to me.
(grabs Buttercup, starts off)
Catch up with us quickly.

FEZZIK
(starting to panic)
What do I do?

VIZZINI
Finish him. Your way.

FEZZIK
Oh good, my way, thank you, Vizzini, my way indeed, of course.
(little pause)
I need a hint.

VIZZINI
Pick that up.
(points to a rock like a shot-put)
Hit that crack.

He points to a boulder where the mountain path bends. The boulder has a small crack in it, about head high.

CUT TO:

THE SMALL CRACK IN THE BOULDER 99

as Fezzik hurls the rock. The rock crashes dead center into the crack.

VIZZINI
In not too many minutes, he will round the bend and his head will be right where that crack is.

FEZZIK
(picking up another large rock)
Now that's what I call a good hint.
(little frown, softly)
It's not exactly sportsmanlike though --

Cont.

99 Cont.

As Vizzini and Buttercup hurry on --

FEZZIK

-- is it?

CUT TO:

THE MAN IN BLACK 100

running like crazy up the winding mountain path. Then he hears a strange sound, sort of like rock hitting rock and he stops a moment, listens, then moves on.

CUT TO:

FEZZIK 101

alone, practicing his rock throwing. He holds three large shot-put-like rocks and very quickly, fires them one after the other at the crack in the boulder where the path bends.

CUT TO:

THE CRACK IN THE BOULDER 102

as all three of Fezzik's shots rocket home on target.

CUT TO:

THE MAN IN BLACK 103

stopping again, listening again, as this time the rock hitting rock sound comes three times, one after the other. And much closer too. The Man in Black begins going forward slowly, and as he moves he silently unsheathes his sword.

CUT TO:

FEZZIK 104

holding two more rocks, waiting. He is half-hidden in shadow and he stands motionless, his giant right arm back in perfect throwing position.

CUT TO:

THE MAN IN BLACK 105

and up ahead now is where the path takes a turn and there is a boulder with a crack in it. He hesitates, then goes on.

CUT TO:

THE BOULDER WITH THE CRACK 106

at head height as the Man in Black moves closer, looking around, totally alert. Dead silence. Behind his mask, his eyes are flickering all around. The crack in the boulder is just ahead of him now. He moves another step, another. He is at the bend in the path now, and as his head comes right up next to the crack in the boulder —

CUT TO:

FEZZIK 107

firing and —

CUT TO:

THE MAN IN BLACK 108

And there's nothing he can do, no time to dodge. Frozen, he stands there as we:

CUT TO:

THE CRACK IN THE BOULDER AND THE MAN IN BLACK'S FACE 109

as Fezzik's rock smashes harmlessly a few inches to the right.

FEZZIK
(moving into the path now, he holds another rock)
I did that on purpose; I didn't have to miss.

MAN IN BLACK
I believe you. What happens now?

FEZZIK
We face each other as God intended. In a sportsmanlike manner.

MAN IN BLACK
You mean you'll put down your rock and I'll put down my sword and we'll try to kill each other like civilized people?

FEZZIK
(gently)
I can kill you now.

Cont.

109 Cont.

He gets set to throw, but the Man in Black takes off his sword and scabbord, begins approaching the giant.

MAN IN BLACK
Frankly, I think the odds are slightly in your favor at hand fighting.

FEZZIK
It's not my fault being the strongest; I don't even exercise.

He flips the rock away.

CUT TO:

THE MOUNTAIN PATH IN THE MOONLIGHT AND THE TWO MEN 110

The Man in Black is not now and has never been a shrimp. But it's like he wasn't even there, Fezzik towers over him so much. There is a moment's pause, and then the Man in Black dives at Fezzik, drives his shoulder into Fezzik's chest, slams him several tremendous blows in the stomach, twists his arm severely, slips skillfully into a beautifully applied bear hug, and in general makes any number of terrific wrestling moves. Fezzik just stands there, kind of taking in the scenery. Finally the Man in Black pushes himself away, stares up at the giant.

MAN IN BLACK
Look, are you just fiddling around with me or what?

FEZZIK
I wanted you to feel you were doing well. I always hate it for people to die embarrassed.

They get set to begin again.

MAN IN BLACK
This time you'll try?

Fezzik nods. And suddenly --

CUT TO:

FEZZIK 111

And he jumps forward with stunning speed for anyone his size and he reaches for the Man in Black, grabs him, and as the

Cont.

111 Cont.

Man in Black slips away, Fezzik reaches again, grabs him again, and as the Man in Black drops to his knees, spins loose, Fezzik goes right down with him, takes him in both his arms until the Man in Black twists free, jumps to his feet, panting from the effort. Fezzik stands up.

FEZZIK
(it's been like trying to catch a greased pig)
You're quick.

MAN IN BLACK
And a good thing too.

FEZZIK
(getting set for another onslaught)
Why do you wear a mask and hood? Were you disfigured at birth or burned by acid or something?

MAN IN BLACK
Oh no; it's just that they're terribly comfortable. I think everyone will be wearing them in the near future.

CUT TO:

FEZZIK 112

considers this a moment, then attacks, and if he moved quickly last time, this time he is blinding and as the Man in Black slips down to avoid the charge, Fezzik moves right with him only instead of twisting free and jumping to his feet, this time the Man in Black jumps for Fezzik's back and in a moment he is riding him, and his arms have Fezzik's throat, locked across Fezzik's windpipe, one in front, one behind. The Man in Black begins to squeeze. Tighter.

FEZZIK
(standing, talking as he does so)
I just figured out why you're giving me such trouble.

MAN IN BLACK
(his arms never leave Fezzik's throat)
Why is it, do you think?

Cont.

FEZZIK
(his voice just beginning to get a little strained now)
Well, I haven't fought one person in so long now -- I've kind of been specializing in groups, battling gangs for local charities, that kind of thing.

CUT TO:

FEZZIK 113

as he charges toward a huge rock that lines the path, and just as he reaches it he spins his giant body so that the entire weight of the charge is taken by the Man in Black.

CUT TO:

THE MAN IN BLACK 114

And the power of the charge is terrible, the pain enormous, but he clings to his grip at Fezzik's windpipe.

MAN IN BLACK
Why should that make such a difference?

FEZZIK
Well...
(and now his voice is definitely growing weaker)
...you see, you use different moves when you're fighting half a dozen people than when you've only got one to worry about --

CUT TO:

ANOTHER HUGE ROCK ON THE OTHER SIDE OF THE PATH 115

Again Fezzik charges, slower this time, but still a charge, and again he spins and creams the Man in Black against the rough boulder.

CUT TO:

THE MAN IN BLACK 116

And the punishment is terrible, and for a moment it seems as if he is going to let go of Fezzik's windpipe and crumble, but he doesn't he holds on.

CUT TO:

FEZZIK 117

And now there isn't much breath coming. He reaches around in desperation, trying to grab the Man in Black, but he can't get a good hold. Then he lumbers across the path again -- lumbering is all he's good for now. Except he stumbles and goes to his knees and the Man in Black clings tighter to his windpipe.

CUT TO:

THE MAN IN BLACK 118

holding his grip as Fezzik tries to pound at him. But the giant's blows are feeble now. Fezzik tries to stand, half-way makes it, but there is no air. Back to his knees he falls, holds there for a moment, and pitches down to all fours. The Man in Black increases the pressure. Fezzik tries to crawl. But there is just no air. No air. Fezzik goes to earth and lies still.

CUT TO:

FEZZIK 119

as the Man in Black turns him over, puts a hand to Fezzik's heart. It beats. The Man in Black stands.

MAN IN BLACK

Rest well.

(retrieves his sword and scabbord)

And dream of large women.

And as he dashes off into the night --

CUT TO:

OF ALL THINGS, A PICNIC SPREAD 120

A small kerchief for a tablecloth, two goblets and between them, a small leather wine container. And some cheese and a couple of apples and CAMERA PULLS BACK TO REVEAL that the picnic is set on a lovely spot, high on the edge of a mountain path with a view all the way back to Florin Channel.

CAMERA PULLS BACK FURTHER TO REVEAL Buttercup, gagged and tied and blindfolded, lying by the picnic spread. There is a long knife pressed against her snowy throat.

CAMERA PULLS BACK STILL FURTHER TO REVEAL Vizzini, holding the knife, munching on an apple. The Man in Black comes

Cont.

running around the path, sees Vizzini, slows. The two men study each other. Then --

VIZZINI
So now it is down to you. And it is down to me.

The Man in Black nods and comes nearer --

VIZZINI
If you wish her dead, by all means keep moving forward.

And he pushes his long knife harder against Buttercup's unprotected throat. The Man in Black keeps coming --

MAN IN BLACK
Let me explain --

VIZZINI
(big)
-- you're killing her!

CUT TO:

BUTTERCUP'S THROAT 121

as Vizzini jabs with his long knife. A drop of red blood appears against her skin.

CUT TO:

THE MAN IN BLACK 122

stopping fast.

MAN IN BLACK
Are we at an impasse, then?

VIZZINI
I fear so -- I cannot compete with you physically, and you are no match for my brains.

MAN IN BLACK
You are that smart?

VIZZINI
Let me put it this way: the world is several million years old and

Cont.

VIZZINI (Cont.)
several billion people have at one time or another trod upon it, but I, Vizzini the Sicilian, am, speaking with pure candor and modesty, the slickest, sleekest, sliest, and wiliest fellow who has yet come down the pike.

MAN IN BLACK
In that case, I challenge you to a battle of wits.

VIZZINI
For the Princess?

The Man in Black nods.

VIZZINI
To the death?

Another nod.

VIZZINI
I accept!

MAN IN BLACK
Then pour the wine.

As Vizzini fills the goblets with dark red liquid, the Man in Black pulls a small packet from his clothing, drops it by the wine.

MAN IN BLACK
Open that and inhale, but do not touch.

VIZZINI
(doing it)
I smell nothing.

MAN IN BLACK
(taking the packet back)
What you do not smell is called iocane powder. It is odorless, tasteless, dissolves instantly in liquid, and is among the deadlier poisons known to man. Hand me the goblets.

VIZZINI
Take them yourself -- my long knife does not leave her throat.

Cont.

122 Cont.1

And he presses harder, making his meaning quite clear.

CUT TO:

VIZZINI 123

watching excitedly as the Man in Black takes the goblets, turns his back. A moment later, he turns again, faces Vizzini, drops the iocane packet to the kerchief. It is empty now. The Man in Black sits, puts one glass in front of Vizzini, the other in front of himself.

MAN IN BLACK
All right: where is the poison? The battle of wits has begun. It ends when you decide, and we both drink, and find out who is right and who is dead.

VIZZINI
But it's so simple: all I need do is divine from what I know of you is, are you the kind of man who would put the poison into his own glass or his enemy's.

He reaches for the Man in Black's wine goblet, studies it.

VIZZINI
Now a great fool would place the poison in his own goblet, because he would know that only another great fool would reach for what he was given. I am not a great fool, so I can clearly not choose the wine in front of you.
(puts the goblet down, picks up his own)
But you must have known I was not a great fool; you would count on it. So I can clearly not choose the wine in front of me.

He puts that goblet down.

MAN IN BLACK
(and now there's a trace of nervousness beginning)
You've made your decision then?

Cont.

123 Cont.

VIZZINI
Not remotely. Because iocane comes from Australia, which, as everyone knows, is entirely peopled with criminals, and criminals are used to having people not trust them, as you are not trusted by me, so I can clearly not choose the wine in front of you.

MAN IN BLACK
Truly, you have a dizzying intellect.

VIZZINI
Wait til I get going. Now, you must have suspected I would have known the powder's origin, so I can clearly not choose the wine in front of me.

MAN IN BLACK
(very nervous)
You're stalling.

VIZZINI
(cackling)
You'd like to think that.
(hurrying on)
You've beaten my Turk, which means you are exceptionally strong, so you could have put it in your cup, trusting on your strength to save you, so I can clearly not choose the wine in front of you. But you also bested my Spaniard, which means you must have studied, for he studied many years for his greatness, and in studying you must have learned that man is mortal, so you would have put the poison as far from yourself as possible, so I can clearly not choose the wine in front of me.

As Vizzini's pleasure has been growing throughout, the Man in Black's has been fast disappearing.

MAN IN BLACK
You're trying to trick me into giving away something -- it won't work --

VIZZINI
(triumphant)
It has worked -- you've given everything away -- I know where the poison is.

Cont.

123 Cont.1

MAN IN BLACK
(fool's courage)
Then make your choice!

VIZZINI
I will and I choose --

And suddenly he stops, points at something behind the Man in Black.

VIZZINI
-- what in the world can that be?

The Man in Black turns, looks around.

MAN IN BLACK
Where? I don't see anything.

CUT TO:

VIZZINI 124

busily switching the goblets while the Man in Black has his back turned.

VIZZINI
Oh well, I could have sworn I saw something; no matter.

The Man in Black turns back. Vizzini starts to laugh.

MAN IN BLACK
What's so funny?

VIZZINI
Tell you in a minute. First let's drink -- me from my glass, you from yours!

And he picks up his goblet. The Man in Black picks up the one in front of him. THEY BOTH swallow their wine.

MAN IN BLACK
You guessed wrong.

VIZZINI
(roaring with laughter)
You only think I guessed wrong --
(louder)
-- that's what's so funny -- I switched glasses when your back was turned.

Cont.

The Man in Black just sits there; there's not much he can say.

VIZZINI
(building to climax)
Fool! -- you fell victim to one of the classic blunders -- the most famous is 'never get involved in a land war in Asia,' but only slightly less well known is this: 'Never go in against a Sicilian when death is on the line.'

He laughs and cackles and whoops and is in all ways cheery until he topples over dead.

CUT TO:

THE MAN IN BLACK 124A

stepping over the corpse, taking the blindfold and bindings off Buttercup.

BUTTERCUP
I heard everything that --
(sees Vizzini)
-- oh...
(whispered)
...you killed him.

MAN IN BLACK
I let him die laughing, Highness; pray I do as much for you.

He pulls her to her feet. Her eyes stay on Vizzini.

BUTTERCUP
To think -- all that time it was your cup that was poisoned.

MAN IN BLACK
They were both poisoned -- I've spent the last two years building up immunity to iocane powder.

And with that he starts to run, dragging her behind him through the night.

CUT TO:

A FOREST 125

Only it isn't a forest. But there are trees. Now it looks like the place is flaming. Now the flames are gone. It's

Cont.

125 Cont.

coming up to dawn and nothing is all too visible, at least, not for the moment. But what we are looking at is something we will soon be entering: The Fire Swamp.

CUT TO:

THE MAN IN BLACK AND BUTTERCUP 126

He drags her along roughly by the hand. She stumbles. He keeps her upright. They are approaching the Fire Swamp but are still some distance away. Finally, when she is close to exhaustion, he lets go of her and she sinks to the ground, gathering strength.

MAN IN BLACK
Catch your breath!

BUTTERCUP
...if you'll release me, any ransom
you want, you'll get...I promise...

MAN IN BLACK
And what is that worth, the vow of
a woman?

He stares ahead toward the flame bursts which are visible in the distance. Buttercup glances behind her. The Man in Black turns, watches.

MAN IN BLACK
Looking for your dearest love?

BUTTERCUP
I never said the Prince was my dearest
love. And yes, I was looking for him;
he will save me.

MAN IN BLACK
You admit you don't love your fiance?

BUTTERCUP
He knows I do not love him.

MAN IN BLACK
Are not capable of the emotion is
what you mean.

BUTTERCUP
(stung -- rises)
I have loved more deeply than a murderer
could dream --

Cont.

And suddenly he slaps her, hard across the cheek.

MAN IN BLACK
Where I come from, Highness, there is a penalty for lying.

And now he grabs her hand, gestures toward the Fire Swamp.

MAN IN BLACK
You think your Humperdinck will rescue you from the Fire Swamp?

BUTTERCUP
(the name freezes her. Then --)
There is no greater hunter -- in the world -- he can track a falcon on a cloudy day; he can find you.

And as they race toward the Fire Swamp --

CUT TO:

PRINCE HUMPERDINCK 127

He is lying perilously far out over the Cliffs of Insanity, staring at the rock face. Far far below, the waters of the channel beat against the rocks. The Prince is unmindful of the possibility of falling; he just examines the cliffs until he's satisfied.

CUT TO:

COUNT RUGEN 128

mounted, watching the Prince. Behind him, TWENTY WARRIORS, mounted and armed. A GREAT WHITE HORSE, the Prince's, waits riderless beside Rugen.

Humperdinck jumps nimbly to his feet, begins examining the rocky ground. We are at the place where Inigo and the Man in Black dueled. Humperdinck studies the rocky ground, which is all it looks like to us. But not to him, because suddenly we realize that what he's doing is miming the path and movements of the duel, and maybe he isn't the greatest hunter in the world. Then again, maybe he is.

HUMPERDINCK
There was a mighty duel...

Cont.

128 Cont.

Now he changes his imaginary sword from one hand to the other, shaking his head. The man is incredible.

HUMPERDINCK
...it makes no sense...sometimes they held with the left, sometimes the right.

He stops now where Inigo was clubbed unconscious.

HUMPERDINCK
The loser went off alone that way --
(now he points after Vizzini)
-- while the winner followed those footprints -- toward Guilder --

And as he races toward his mount --

RUGEN
Which should I follow? --

HUMPERDINCK
Neither -- the loser is nothing, only the Princess matters. Clearly she is held captive by warriors from Guilder. We may need all our fighters to escape whatever trap lies ahead.

RUGEN
You think this is a trap?

HUMPERDINCK
I always think everything is a trap. Which is why I'm still alive...

And he vaults onto his horse, gallops off fast as we

CUT TO:

A GIANT BURST OF FLAME 129

It is followed immediately by a panicked scream and we PULL BACK TO REVEAL the Man in Black leading Buttercup and there's no question where we are:

THE FIRE SWAMP 130

Moist, sulphurous, with giant trees that block the sun and great popping bursts of flame shooting up all over when you

Cont.

130 Cont.

least expect it and pools that look almost powdery white. Occasionally, as they move along, stripes of sun shoot down through the giant trees. Buttercup is desperately afraid. The Man in Black pulls her at a steady pace.

MAN IN BLACK
Scream all you want, Highness, it won't stop the flame bursts. Stay close to me, and you may avoid the Snow Sand.

He points to the white powdery pools.

MAN IN BLACK
It is a deadly cousin of quicksand, only prettier and quicker.

BUTTERCUP
(following close)
You're the Dread Pirate Roberts, aren't you?

MAN IN BLACK
I am indeed, Highness, and my ship 'Revenge' awaits us at the far end of the swamp. What can I do for you?

BUTTERCUP
I know no curse sufficiently strong.

CUT TO:

CLOSE UP - BUTTERCUP 131

BUTTERCUP
(soft)
You killed my love.

CUT TO:

THE MAN IN BLACK 132

not even breaking stride, leading her along between deadly snow sand pools.

MAN IN BLACK
It's possible; I kill a lot of people. What was he, another Prince like this one, ugly, rich and scabby?

Cont.

132 Cont.

BUTTERCUP
No. Poor. Poor and perfect and
his name was Westley. He worked on
my father's farm and I tormented
him constantly with orders and all
he ever answered was 'as you wish.'

CUT TO:

THE MAN IN BLACK 133

watching her.

BUTTERCUP
And then one day...I realized that
when he said 'as you wish,' what he meant
was 'I love you.' To my surprise I loved
him in return. We pledged ourselves and
off he went to find his fortune in
America. The 'Revenge' attacked off
the Carolina Coast, and as you know,
the Dread Pirate Roberts takes no
prisoners.

MAN IN BLACK
I can't afford to make exceptions --
once word leaks out that a pirate has
gone soft, people start disobeying you,
and then it's nothing but work, work,
work, all the time.

BUTTERCUP
You mock my pain.

MAN IN BLACK
Life is pain, Highness; anyone who
says differently is selling something...

They continue on; two tiny creatures dwarfed by the giant trees. Flames fly up around them. This time, Buttercup does not scream...

CUT TO:

A MOUNTAIN PATH IN SUNLIGHT 134

It's where Fezzik fell, and Prince Humperdinck is lying flat on the ground now, his body in the position of Fezzik's at the end. Rugen and the warriors watch.

Cont.

134 Cont.

HUMPERDINCK
(lying flat)
Who in Guilder could have beaten a giant...?
(stands)
If they've killed her, I will declare war; it's as simple as that.

As Rugen nods --

CUT TO:

VIZZINI'S BODY 135

The picnic is spread as before.

Pull back to reveal Humperdinck, kneeling by the body, sniffing at the empty poison packet. Rugen waits on horseback.

HUMPERDINCK
Iocane, I'd bet my life on it.
(gestures ahead)
See? The Princess' footprints!
She was alive two hours ago.

He races to his horse, mounts, and we

CUT TO:

THE FIRE SWAMP 136

The Man in Black and Buttercup move more slowly. It's a deeper part now, more flame spurts, the snow sand pools are bigger.

MAN IN BLACK
I remember your farm boy, I think. Does it bother you to hear?

BUTTERCUP
Nothing you say will upset me -- my heart is now a secret garden, and the walls are very high.

MAN IN BLACK
He died well. No blubbering. He just asked, 'please' could he live. The 'please' intrigued me. I asked why. He spoke of a milkmaid of

Cont.

136 Cont.

MAN IN BLACK (Cont.)
surpassing beauty and faithfulness.
You should bless me for destroying
him before he found out what you are.

BUTTERCUP
And what am I?

MAN IN BLACK
Faithfulness, he talked of, Madam.
Your enduring faithfulness. Tell me,
when you found out I'd killed him,
did you get engaged to your prince
that very day? Or did you wait a
week, out of respect for the dead.

BUTTERCUP
You mocked me, once, never do it again
-- I died that day.

The Man in Black gives an unbelieving glance, then concentrates on the delicate task of guiding them through a narrow area between two giant snow sand pools.

Wild anger bursts from Buttercup, and when his attention is away, she shoves him with all the power she has.

BUTTERCUP
You can die too, for all I care.

CUT TO:

THE MAN IN BLACK 137

desperately trying not to fall into the snow sand, windmilling his arms for balance, and he almost makes it, but not quite, and as he begins to go --

CUT TO:

THE POOL 138

And it's like a lake of powder, light, white sand, and as the Man in Black hits it, a great cloud of white rises, that's all there is, just the white powder and the Man in Black disappears and

CUT TO:

BUTTERCUP 139

She stands there in the swamp as the great white cloud

Cont.

139 Cont.

continues to rise. Then she spins away, stands there, until quiet words come to her.

MAN IN BLACK
(voice over)
...as...you...wish...

CUT TO:

THE SNOW SAND 140

But there's nothing; the sand renders everything invisible.

CUT TO:

BUTTERCUP 141

trying to see through. She can't, and the realization hits her as to what she's done. It's hard for her to stay in one piece.

BUTTERCUP
Oh my sweet Westley, what have I done to you now...?

HOLD ON BUTTERCUP. Then --

CUT TO:

HUMPERDINCK 142

fiercely reining in his white horse. Rugen catches up. The warriors half in formation behind.

PULL BACK TO REVEAL

The entrance to the Fire Swamp.

RUGEN
What now?

HUMPERDINCK
We've cut their lead to an hour or less. But if we ride into the Swamp, the horses will never survive, and on foot, we would not gain.
(unhappily)
We'll have to ride all the way 'round.

RUGEN
You think we'll beat them?

Cont.

HUMPERDINCK
I don't see how.

He stares at the Fire Swamp. A giant flame spurt erupts. Humperdinck watches it balefully...

CUT TO:

WESTLEY 143

trapped in the Snow Sand. It's up to his chest. There is a pause. Now it's almost to his shoulders, it takes you that fast. He struggles; nothing.

CUT TO:

BUTTERCUP 144

fighting for control, she rips a vine from one of the giant trees, goes toward Westley, throws it to him --

CUT TO:

THE VINE 145

It lands ten feet short.

CUT TO:

WESTLEY 146

The Snow Sand is to his shoulders now. His struggles lessen.

WESTLEY
(weak)
One thing you must tell me --

BUTTERCUP
-- I'll get you out --

WESTLEY
-- we're past that, beloved -- <u>one thing you must tell me</u>.

BUTTERCUP
What?

WESTLEY
That it was never the Prince in your heart.

146 Cont.

BUTTERCUP
He meant nothing -- he needed someone ornamental to provide an heir -- he didn't want my affection, just my children. I swore on my life I would marry him because it meant so little, my life. I had only just been told that you were dead.

WESTLEY
(very soft now; it's to his shoulders)
You should have had more faith, child -- death cannot stop true love, it can only delay it awhile...

CUT TO:

CLOSE UP - BUTTERCUP 147

BUTTERCUP
(almost a shriek)
<u>Westley</u>.
(now, softer)
...Westley...?

WESTLEY
(voice over)
...speak...

BUTTERCUP
You've stopped sinking.

PULL BACK TO REVEAL WESTLEY, and it's up to his shoulders as before. He's not at all displeased.

WESTLEY
Yes, it does seem to be a rather shallow patch of Snow Sand.

And he calmly walks out of it, toward her.

WESTLEY
But then, one needs a bit of luck to succeed in my business.

CUT TO:

BUTTERCUP 148

as she starts for him, her arms out wide, ready for embracing.

Cont.

THE KID'S VOICE
(v.o.)
Hey hold it, hold it --

Buttercup freezes. Literally. The frame holds as

THE KID'S VOICE
(v.o.)
Is it gonna get gooey now?

FATHER'S VOICE
(v.o.)
What means gooey?

THE KID'S VOICE
(v.o.)
Do they kiss and everything? 'Cause if they do, I wish you'd skip to a good part.

FATHER'S VOICE
(v.o.)
You're sick, I'll humor you.

CUT TO:

BUTTERCUP AND WESTLEY 149

coming out of what was clearly a world class embrace. They look at each other a brief moment more, then he takes her hand, leads her on.

WESTLEY
Come -- we must get through the swamp and onto the 'Revenge' -- even now your pig prince may be following us.

BUTTERCUP
Westley?

He glances briefly back at her.

BUTTERCUP
(flustered)
Westley, how is it possible that you --
(hesitates)
-- I mean, how did it come about that someone such as yourself --
(another pause)

149 Cont.

BUTTERCUP (Cont.)
-- I mean, you, who were the purest, the most noble person, the man with clearly the finest character --
(they're moving along quickly now)
-- Westley, how did *you* become the Dread Pirate Roberts?

CUT TO:

WESTLEY 150

concentrating on their path again.

WESTLEY
I worked my way up.

CUT TO:

BUTTERCUP 151

She hesitates, considers the answer, finally nods, and then the flame spurt has her and before she has a chance to make a sound Westley whirls, throws her to the moist swamp floor, manages to put the fire out before she is more than terribly frightened. He stands, starts to help her up when another spurt suddenly takes him and

CUT TO:

WESTLEY 152

engulfed by fire, his clothes in flames and as he tries to put himself out --

CUT TO:

BUTTERCUP 153

dazed, watching horrified as we

CUT TO:

WESTLEY 154

battling the flames and eventually he manages to get them out but it isn't easy, the flames will not go out for what seems like an almost fatal amount of time, and by then, Westley is burned, and he lies on the ground.

Cont.

154 Cont.

BUTTERCUP
(going to him)
I'll help you.

WESTLEY
(sharply)
I'm all right.

BUTTERCUP
(she knows him very well)
That bad, is it?

WESTLEY
(a nod; softly)
...we'll talk about it later...

Slowly, he gets to his feet. She helps him as much as she can. He is very badly burned. They move through the Fire Swamp. But not so quickly any more...

CUT TO:

THE WATERS OF A BAY - DUSK 155

CUT TO:

BUTTERCUP AND WESTLEY 156

moving at last out of the Fire Swamp toward the beach and the bay beyond. Buttercup is spent. Westley, half dead.

CUT TO:

PRINCE HUMPERDINCK 157

amused and triumphant, waiting for them on the beach. Rugen is with him, the warriors, armed, mounted behind.

HUMPERDINCK
Surrender.

WESTLEY
You mean you wish to surrender to me? Very well, I accept.

HUMPERDINCK
Don't make yourself a fool.

WESTLEY
How will you capture us? We have survived the Fire Swamp, we know its

157 Cont.

WESTLEY (Cont.)
secrets. We can live here quite happily; whenever you feel like dying, feel free to visit.

HUMPERDINCK
(big)
I tell you again: surrender.

WESTLEY
(bigger)
It will not happen.

HUMPERDINCK
(roaring)
FOR THE LAST TIME: SURRENDER.

WESTLEY
(roaring louder)
DEATH FIRST!

BUTTERCUP
(a whisper)
...will...you...promise not to hurt him...?

CUT TO:

HUMPERDINCK 158

whirling to face her.

HUMPERDINCK
What was that?

CUT TO:

WESTLEY 159

whirling to face her.

WESTLEY
What was that?

CUT TO:

BUTTERCUP 160

moving between them.

Cont.

BUTTERCUP
If we surrender, freely and without struggle -- will you promise not to hurt this man?

HUMPERDINCK
(right hand high)
May I never hunt again.

BUTTERCUP
He is --
(looks at Westley)
-- he is a simple sailor from the pirate ship Revenge; I have known him since childhood. Will you promise to return him to his ship?

CUT TO:

PRINCE HUMPERDINCK AND COUNT RUGEN 161

HUMPERDINCK
I swear it will be done.
(to Rugen)
Take him to the Pit of Despair.

RUGEN
I swear it will be done.

CUT TO:

BUTTERCUP AND WESTLEY 162

BUTTERCUP
Consider our position, you cannot ask for more, and that's the truth.

WESTLEY
The truth is that you would rather live with your prince than die with your love.

BUTTERCUP
I would rather live than die, I admit it.

WESTLEY
We were talking of love, madam.

CUT TO:

CLOSE UP - BUTTERCUP 163

For a long time she is silent. Then she says it:

Cont.

163 Cont.

BUTTERCUP
I can live without love.

And with that, she starts to walk away.

CUT TO:

WESTLEY 164

watching as she leaves him. The Prince mounts, approaches, swoops her up onto his horse, whirls, rides off into the night. Count Rugen and a dozen Warriors begin to advance on Westley. The Count has a heavy sword in his hand.

RUGEN
Come, sir; we must get you to your ship.

WESTLEY
We are men of action -- lies do not become us.

RUGEN
Well spoken --

Westley is staring at him.

RUGEN
-- What is it?

WESTLEY
You have six fingers on your right hand -- someone was looking for you --
(a beat)
...oh yes; I remember now...

Count Rugen clubs Westley hard across the skull.

CUT TO:

WESTLEY 165

He falls like a stone...The screen goes black.

In the darkness, faint, fast breathing.

FADE IN ON:

SOMETHING CHILLING 166

A giant cage, dank, underground, thickly barred. Westley

Cont.

166 Cont.

lies in the center of the cage, chained and helpless. He's just come through the Fire Swamp and his burns are starting to fester.

CUT TO:

SOMETHING REALLY CHILLING. A BLOODLESS LOOKING ALBINO 167

Dead pale, he silently enters the cage, carrying a tray of food and medication. He puts it down, begins tending the infected shoulder. He breathes quickly, almost like some animal. It was he we heard in the darkness.

WESTLEY
Where are we?

ALBINO
(he only whispers)
The Pit of Despair.

As Westley stares around.

ALBINO
Don't think about escaping — your chains are much too thick. And don't dream of a rescue either — the only way in here is secret. You will stay til they kill you.
(he starts tending Westley's burns)

WESTLEY
Then why bother curing me?

ALBINO
The Prince and Count always insist everyone be healthy before they are broken.

WESTLEY
So it's to be torture.

From the Albino: nod.

WESTLEY
I can cope with torture.

From the Albino: shake.

ALBINO
You survived the Fire Swamp, you must be very brave...

Cont.

ALBINO (Cont.)
(little pause)
...but no one withstands The Machine.

He studies Westley; his face is almost sad.

CUT TO:

BUTTERCUP 168

and her face is sad. Pallid, perhaps ill. She wanders down a corridor in Florin Castle. As she moves --

CUT TO:

PRINCE HUMPERDINCK AND COUNT RUGEN 169

watching her.

HUMPERDINCK
She's been like that ever since the Fire Swamp.
(looks at Rugen)
It's my father's failing health that's upsetting her.

CUT TO:

FLORIN CASTLE AT NIGHT 170

CAMERA HOLDS while we hear The Kid's Old Man's reading.

FATHER'S VOICE
(o.s.)
'The King died that very night and before the following dawn, Buttercup and Humperdinck were married and at noon she met her subjects again, this time as their Queen, and -- '

THE KID'S VOICE
(o.s.)
-- Hey, hold it a sec' -- please?

CUT TO:

THE KID'S ROOM IN BLACK AND WHITE 171

The Kid is half sitting now, not strong yet but clearly on the mend.

Cont.

171 Cont.

THE KID
Daddy, you got that wrong -- she doesn't marry Humperdinck, she marries Westley, I'm just sure of it. After what Westley went through for her, if she didn't, it wouldn't be fair.

FATHER
Who said life was fair? Life isn't fair, it's just fairer than death, that's all. This book proves it: some of the wrong people die.

THE KID
I'm telling you you're messing up the story.

FATHER
You're sick, I'll humor you, shut up, no more interruptions.
(starts to read again)
'...at noon, she met her subjects again, this time as Queen...'

CUT TO:

THE GREAT DOORS OF FLORIN CASTLE 172

swinging open. We're in color again.

CUT TO:

THE WAITING CROWD 173

And it's gigantic. This is the same as shot #6 again, it's supposed to be, for reasons that will come clear. If the audience doesn't know it's the identical crowd shot, they will soon as we

CUT TO:

THE STAIRCASE 174

and again we only hear Buttercup's footsteps descending as the CAMERA keeps ahead of her until we

CUT TO:

THE CROWD 175

suddenly going to its knees, wave after wave of silent kneeling people. All of them down.

CUT TO:

BUTTERCUP 176

touched as before, but then she seems stunned as we:

CUT TO:

THE CROWD 177

SOMEONE IS BOOING! The BOOING! gets louder as AN ANCIENT WOMAN approaches Buttercup through the Crowd, BOOING! every step of the way.

BUTTERCUP
Why do you do this?

ANCIENT BOOER
Because you had love in your hands
and you gave it up for gold.
(to the Crowd)
I am old, life means nothing to
me so I alone can tell what happened --
(an old finger pointed
at Buttercup)
-- she betrayed true love --

BUTTERCUP
But I'd promised I'd marry the Prince.

ANCIENT BOOER
True love got her through the Fire
Swamp and she treated it like garbage
and that is what she is, the Queen of
Refuse, so cheer her if you want,
cheer the Queen of Slime, of Muck,
the Empress of Putrescence --

She advances on Buttercup now, who is panicked.

CUT TO:

CLOSEUP - THE ANCIENT BOOER 178

Louder and louder and LOUDER she shrieks at Buttercup, reaching out her old hands toward Buttercup's throat, and

CUT TO:

BUTTERCUP 179

suddenly coming out of her nightmare, alone in her castle bedroom. As she grabs a robe and starts to run:

Cont.

179 Cont.

FATHER'S VOICE
(o.s., reading)
'It was still twenty days till the wedding, the King still lived, but Buttercup's nightmares were growing steadily.'

THE KID'S VOICE
(o.s.)
-- See? -- Didn't I tell you she'd never marry that rotten Humperdinck? --

FATHER'S VOICE
(o.s.)
-- yes, yes, you're very smart, shut up.

CUT TO:

BUTTERCUP 180

banging on the door to the Prince's chambers. He opens the door. Count Rugen is seated at a desk covered with official looking papers.

BUTTERCUP
(with a burst)
It comes to this: in the Fire Swamp I made the worst mistake in all the world. I love Westley. I always have. It seems I always will. If you tell me I must marry you in twenty days, please believe I will be dead by morning.

HUMPERDINCK
(stunned)
I would never cause you grief; consider the wedding off.
(to Rugen)
You returned this Westley to his ship?

Rugen nods.

HUMPERDINCK
Then we will simply get word...
(to Buttercup now)
Remember, you deserted him in the Swamp. Are you certain he still wants you?

Now Buttercup is stunned.

Cont.

HUMPERDINCK

I suggest this: write four copies of a letter, I'll send my four fastest ships -- the Dread Pirate Roberts is often close to Florin this time of year. We'll run up a white flag and deliver your message. If he still wants you, bless you both. If not, please consider me as an alternative to suicide. Agreed?

Buttercup nods, sits at his desk, takes pen in hand.

HUMPERDINCK

Now, what to say to him...?

BUTTERCUP

'Westley, my passion, my sweet, my only, my own, come back, come back, yours in torment, Buttercup.'

(to Humperdinck)

Do you think I'm throwing myself at him?

HUMPERDINCK

It does seem a bit forward. Why not just begin 'Divine Westley' and appeal to his sense of modesty?

BUTTERCUP

Oh I like that.

(hesitates)

Does 'divine' begin 'd-e' or 'd-i'?

From her big, blinking eyes

CUT TO:

A VERY THICK GROVE OF TREES 181

CAMERA pulls back to reveal Humperdinck and Rugen walking toward the grove. It's later at night.

RUGEN

She really has her charms. Intelligence isn't among them, but still, she's very winning.

HUMPERDINCK

I know -- the people are quite taken with her. It's funny, but when I arranged to have her murdered on our

HUMPERDINCK (Cont.)
engagement day, I thought that was clever, but it's going to be much more moving when I strangle her on our wedding night. The nation will truly be outraged.

They are into the tree grove now.

RUGEN
Coming down? Westley's almost got his strength -- I'm starting him on The Machine next week.
(looks around)
Where is that secret knot? It's miserable finding this place at night. We made it too secret.

HUMPERDINCK
(as Rugen looks at different trees)
Tyrone, I'm arranging ~~my~~ country's 500th Anniversary, my own wedding, my wife's murder, not to mention I've got to frame Guilder for it and start a war. I'm just swamped.

RUGEN
Get some rest; if you haven't got your health, you haven't got anything.

He reaches out, touches a half hidden tree knot. As the giant tree begins sliding silently away, revealing a staircase heading down --

CUT TO:

SIX TAILORS 182

holding up different bolts of cloth.

CAMERA pulls back to reveal Humperdinck in his chambers, swamped. Papers are strewn all over, aides moving in and out, a swirl of activity.

HUMPERDINCK
I've got to pick my wedding suit now?

HEAD TAILOR
We have to start work on it.

Cont.

182 Cont.

HUMPERDINCK
(begins to 'enny-meenie,' stops)
Surprise me.

He shoos the tailors out; they leave.

HUMPERDINCK
Ah, Yellin.

CUT TO:

YELLIN 183

Pale, shifty, quick eyed. He bows.

YELLIN
Sire.

HUMPERDINCK
(taking him aside)
As chief Enforcer of all Florin, I trust you with this secret: killers from Guilder are infiltrating out Thieves Quarter and plan to murder my bride on our wedding night.

YELLIN
My spy network has heard no such news.

BUTTERCUP'S VOICE
(o.s.)
Any word from Westley?

CUT TO:

THE PRINCE AND YELLIN 184

turning to her in the doorway.

HUMPERDINCK
It's too soon, my angel; patience.

BUTTERCUP
He must come.

HUMPERDINCK
He will, he will.

As she glides out:

Cont.

184 Cont.

HUMPERDINCK
She will not be murdered -- I want the Thieves Quarter emptied and locked and every inhabitant arrested.

YELLIN
Many of the thieves will resist; my regular enforcers are afraid.

HUMPERDINCK
Form a Brute Squad then. When they are organized, Count Rugen and I will send them into action with the promise of double bonuses. The Thieves Quarter must be closed before I wed.

YELLIN
(nods, goes)
It won't be easy, Sire.

HUMPERDINCK
(alone, exhausted)
Try ruling the world sometime...

CUT TO:

AN ENORMOUS THING THAT LOOKS LIKE JAMES THURBER MADE IT 185

CAMERA PULLS BACK TO REVEAL Count Rugen dragging the thing up alongside Westley in the cage. Levers and wheels and wires, you name it, it's there.

RUGEN
Feel free to giggle, I know The Machine doesn't look like much.
(he starts attaching suction cups to Westley)
It took me eleven years to invent it.

CUT TO:

THE ALBINO 186

in a far corner in shadow, watching; afraid.

CUT TO:

COUNT RUGEN 187

working away, attaching more suction cups to Westley.

Cont.

187 Cont.

RUGEN
I'm sure you've discovered my deep and abiding interest in pain. At present I'm writing the definitive work on the subject. So I want you to be totally honest with me on how The Machine makes you feel. And I want you to try resisting it as hard as you know how.

CUT TO:

A DIAL 188

with numbers ranging from a low of "1" to a high of "50". Rugen goes to it.

RUGEN
This being our first try, I'll use the lowest setting.

And he turns the dial to "1".

CUT TO:

WESTLEY 189

He has cups on his head now, on his temples, on his heart, his hands and feet. He says nothing, keeps control of himself.

CUT TO:

RUGEN 190

moves to him.

RUGEN
Let me give you some hints --

WESTLEY
I'm a pirate, I understand pain.

RUGEN
Then you know the best way to avoid it is to take your mind away. Think of someplace you left too soon, a place you want to linger. And concentrate --

WESTLEY
Get on with it!

Cont.

190 Cont.

RUGEN

Very well.
(back to The Machine)
I'll just switch this to 'on' --
(he does)
-- and get the wheel spinning to
generate power --
(he does that too)
-- and we should be in business.

The Machine starts. It makes odd noise, not at all loud or chilling. But as the wheel spins faster, the noise grows and we

CUT TO:

WESTLEY 191

lying on the table and even though his chains are thick, his desperation seems like it might be enough to break them. As he struggles, CAMERA moves in on his eyes and he lifts them to the top of his head, lowers his lids over them and

STILL PICTURE. Westley and Buttercup someplace, a farm. They are a few feet apart. The Machine sound is still audible.

ANOTHER STILL PHOTO. Westley and Buttercup and now they aren't apart any more; they're locked in each other's arms and The Machine sound is still with us.

ANOTHER STILL. The embrace holds. Tighter. Behind them, sunlight. Neither of them has ever looked as young and wonderful and desperately happy. The Machine sound continues, a notch up now.

ANOTHER PHOTO. Still the embrace. Still the sound.

ANOTHER PHOTO. Westley is staring around now. The sound is louder.

ANOTHER PHOTO. And now on Westley's face there's pain and Buttercup is starting to be pulled away. The sound of The Machine never stops.

ANOTHER PHOTO AND ANOTHER AND ANOTHER as Buttercup is literally blown from Westley's arms and he can't hold her, cannot make her stay and the look on his face is pure anguish now as she is forced from him and suddenly --

CUT TO:

192

COUNT RUGEN

He switches off The Machine, picks up a large notebook, sits down. The noise of The Machine gradually subsides as Rugen talks. He opens his notebook.

RUGEN
As you must know, the concept of the suction pump is centuries old. That's really all this is, except instead of sucking water, I'm sucking life. I've just sucked one year of your life away. If I set the dial to two or three, that would mean two or three years gone, two or three times the torment. I might someday go as high as five, but I don't know what that would do to you, so let's stop with what we have: what did <u>this</u> do to you? And this is for history, so be honest and tell me exactly; how do you feel.

And now, at last --

CUT TO:

WESTLEY 193

in anguish so deep it is dizzying. Helpless, he cries. Count Rugen watches the tears, then starts to write.

RUGEN
Interesting...

CUT TO:

THE THIEVES QUARTER 194

A <u>LOT</u> OF HOLLERING is going on. The thieves are being rounded up by the Brute Squad, a large group of large men. Yellin stands on a wagon in the midst of all the scuffling.

YELLIN
(to an unpleasant looking ASSISTANT)
Is everybody out?

ASSISTANT
Almost. There's a drunk Spaniard with a sword that's been giving us some trouble.

Cont.

194 Cont.

YELLIN
You give him some trouble.

He signals for the wagon to start and as it does:

CUT TO:

THE ASSISTANT 195

watching Yellin go. He signals to ANOTHER BRUTE to follow him. We STAY on the Assistant and never clearly see the Other Brute, who is of but minimal importance to us just now. As the Assistant hurries through the narrow streets, a drunken voice begins to be heard.

INIGO'S VOICE
(o.s.)
I'm waiting for you, Vizzini -- I'm almost out of brandy money but I'm still here --

The Assistant peers around a corner and we:

CUT TO:

INIGO 196

sitting on a filthy stoop, a bottle of brandy in one hand, the six-fingered sword in the other. He looks terrible: unshaven, puffy-eyed, gaunt, hands unsteady.

CUT TO:

THE ASSISTANT 197

He whispers some orders to the Other Brute whom we still haven't seen clearly. The Other Brute hurries off as the Assistant walks into Inigo's view.

ASSISTANT BRUTE
Ho there.

INIGO
I'm not budging, keep your 'ho there.'
(he waves his sword dangerously)

ASSISTANT BRUTE
But the Prince gave orders --

Cont.

197 Cont.

INIGO
— so did Vizzini -- when a job went wrong, you went back to the beginning. Well, this is where we got the job so it's the beginning and I'm staying till Vizzini comes.

ASSISTANT BRUTE
(smiles)
I don't think so --

CUT TO:

INIGO 198

being lifted into the air by the Other Brute.

INIGO
(trying to struggle)
-- I'm -- waiting -- for -- Vizzini --

VOICE
(o.s.)
— meanie --

INIGO
(stunned)
— Fezzik? --

VOICE
(o.s.)
— who says-ik?

CAMERA PULLS BACK TO REVEAL THE BRUTE HOLDING INIGO. It is, indeed, a very happy Fezzik.

CUT TO:

THE ASSISTANT BRUTE 199

moving quickly up unnoticed on the other two. Fezzik still holds Inigo as the Assistant Brute brings out a club, raises it. Neither Inigo or Fezzik is watching, just blabbing on to each other in rhymes.

INIGO
It's you!

FEZZIK
True!

Cont.

As the Assistant Brute is just about to club Inigo's brains out, Fezzik lets fly with a stupendous punch. The Assistant Brute takes the full force of the blow right in the chops. It's like he was shot from a cannon as he careens backwards out of sight across the street. There is a pause. Then a crunching sound as he clearly has come in contact with something hard and immobile.

CUT TO:

FEZZIK 200

putting Inigo down.

FEZZIK
(going on as if
nothing had happened)
You don't look so good.
(sniffs)
You don't smell so good either, Inigo.

INIGO
Perhaps not, but I feel fine.

And he faints. As he does:

CUT TO:

THE EMPTY KITCHEN OF AN ALEHOUSE IN THE THIEVES QUARTER 201

Inigo sits slumped in a chair, still out, while Fezzik brings over a plate of food, slaps him gently awake, starts to feed him.

INIGO
Oh, does that make a difference.

FEZZIK
Shh, take it easy.

INIGO
I'm sorry for fainting before,
but I've done nothing all these
days but drink and wait for
Vizzini and a surprise like seeing
you, well, it was just too much
for my empty stomach. But I'm
fine now.

FEZZIK
Good. Vizzini is dead.

Cont.

INIGO
He is, eh? Dead you say ...
Vizz ...

And he faints again.

CUT TO:

INIGO 202

He lies on a bed above the alehouse kitchen, out again, as Fezzik appears with a bowl, begins toweling Inigo's face with warm water.

INIGO
(eyes fluttering)
Oh, that's so nice and warm, it feels wonderful.

FEZZIK
I hoped so.

INIGO
Forgive me, my friend; I never realized I was in such horrible condition. But seeing you and then hearing about Vizzini, I wasn't ready for it.
(stands suddenly)
But now I'm ready for anything. This time I really am fine.

FEZZIK
Wonderful -- the six-fingered man is named Count Rugen and at this very moment he is here in Florin City.

INIGO
Ecstasy!

And as he faints again:

CUT TO:

TWO LARGE TUBS 203

one filled with steaming water, the other with water of a clearly icy nature. Without a word, Fezzik picks up Inigo by the scruff of the neck, ducks him into the icy water,

Cont.

203 Cont.

then, after a reasonable amount of time, he pulls him out, ducks him into the steaming stuff, and, a short time after that, puts him back in the cold again, then back to the hot --

FEZZIK
You'll thank me for this someday.

INIGO
No I won't --

But that's all he has time to say, because then he's submerged again, back and forth, back and forth, and we:

CUT TO:

A LARGE POT ON A STOVE 204

INIGO'S VOICE
(o.s.)
More coffee.

Fezzik takes the pot, brings it to the kitchen table where Inigo sits. Fezzik pours. Inigo breathes the steam into his eyes. They are brighter now, his eyes, and sharp, and he is shaven and his clothes are dried and he looks like Inigo again.

INIGO
You found Vizzini dead and then what, go on.

FEZZIK
Well, I forgot I was supposed to come back here to the beginning, and I wandered till I heard about Buttercup's wedding. I came to see the ceremonies but I needed money and they were forming a Brute Squad so I joined. The Prince and Count Rugen promised us bonuses in person because those people from Guilder kidnapped the Princess once, so there was no reason they wouldn't try it again -- the Prince explained that part very carefully.

INIGO
Fezzik -- we kidnapped the Princess once --

Cont.

204 Cont.

FEZZIK
I knew there was something wrong with his story. Anyway, that's when I saw all those fingers on the Count's hand, during their pep talk.

INIGO
(standing, drawing his sword)
Where is this Rugen now so I may kill him?

FEZZIK
He's with the Prince in the castle. The castle is locked till after the wedding tomorrow night and only one door has been left unsealed. Twenty men guard it.

INIGO
How many could you handle?

FEZZIK
They're the cream of the Brute Squad, so I don't think more than ten.

INIGO
Leaving ten for me, which was possible once, but not on my first sober night in a month.
(he sinks sadly down)
I need Vizzini to plan — I have no gift for strategy.

FEZZIK
But Vizzini is dead and I'm no help since I haven't done one thing right in over eleven years.

CUT TO:

THE TWO OF THEM 205

Silent and bereft. Then a wild look hits Inigo.

INIGO
No! — not Vizzini! -- I need his master, I need the Man in Black...

Cont.

INIGO (Cont.)
Look, he bested you with strength, your greatness, he bested me with steel. He must have out-thought Vizzini and a man who can do that can plan my castle onslaught any day. Come!
(heading for the door)

CUT TO:

THE STREET 206

empty, as Fezzik follows Inigo into the dusk.

FEZZIK
Where are we going?

INIGO
To get the Man in Black, obviously.

FEZZIK
But you don't know where he is.

INIGO
(he is possessed by demons now)
Don't bother me with trifles -- after twenty-five years, at last my father's soul will be at peace.

CUT TO:

CLOSEUP - INIGO 207

INIGO
(big)
There will be blood tonight!

CUT TO:

CLOSEUP - FEZZIK 208

FEZZIK
(small)
...ours...?

CUT TO:

YELLIN 209

on his knees.

Cont.

209 Cont.

CAMERA PULLS BACK TO REVEAL Prince Humperdinck's chambers — strewn with papers and maps, etc. Buttercup is with him.

HUMPERDINCK
(busy at his desk)
Rise and report.

YELLIN
The Thieves Quarter is shuttered.
Twenty men guard the castle gate.

HUMPERDINCK
Add eighty more. A hundred Brutes.
My Princess must be safe.

YELLIN
The main gate has but one key, and
I carry that --

He shows the key, dangling from a chain around his neck.

HUMPERDINCK
Tomorrow sunset, after the nuptials,
your men will escort us to Florin
Channel where every ship in my
Armada will accompany us on our
honeymoon.

BUTTERCUP
Every ship but four, you mean.

The Prince looks at her blankly for a moment.

BUTTERCUP
Every ship but the four you sent.

HUMPERDINCK
Yes, yes, of course, naturally not
those four.

YELLIN
(bows, exits)
Your majesties.

CUT TO:

BUTTERCUP 210

looking at Humperdinck who goes back to his desk work.

Cont.

210 Cont.

BUTTERCUP
You never sent the ships, don't bother lying. It doesn't matter; Westley will come for me anyway.

HUMPERDINCK
(sharply)
You're a silly girl.

BUTTERCUP
Yes I am a silly girl, for not having seen sooner that you were nothing but a coward with a heart full of fear.

HUMPERDINCK
(close to erupting -- speaks very distinctly)
I - would - not - say - such - things - if - I - were - you --

BUTTERCUP
Why not, you can't hurt me -- Westley and I are joined by the bonds of love, and you cannot track that, not with a thousand bloodhounds, and you cannot break it, not with a thousand swords. And when I say you are a coward, that is only because you are the slimiest weakling ever to crawl the earth.

CUT TO:

HUMPERDINCK 211

jumping at her, yanking her by the hair, starting to pull her along, out of control, his words indistinct.

HUMPERDINCK
IWOULDNOTSAYSUCHTHINGSIFIWEREYOU.

CUT TO:

BUTTERCUP'S ROOM 212

as the Prince throws it open, hurls her inside, slams it shut, breaks into a wild run and --

CUT TO:

HUMPERDINCK 213

racing through the early evening toward the grove of trees that hide the secret entrance to the Pit of Despair.

CUT TO:

A STRANGE SHOT 214

It's as if we've made a mistake and suddenly jumped reels for now Inigo and Fezzik are by the grove, and it's darker, and there's strange music and Inigo is holding out the great six fingered sword in front of him as he walks, eyes closed, into the tree grove and Fezzik, frightened, follows behind. Inigo, as we look at him, could almost be in a religious pose, like some man long ago on one of the Crusades.

THE KID'S VOICE
(o.s.)
-- Daddy -- Daddy hold it --

CUT TO:

THE KID'S ROOM IN BLACK AND WHITE 215

He is terribly excited.

THE KID
-- I think a couple pages got stuck together there -- one second the Prince is tearing for the secret entrance and the next, we're with Inigo and Fezzik. There's gotta be something in between.

FATHER
There is. But I don't want to read it to you -- you been awful sick, you're taking this book very serious, trust me.

THE KID
Just tell me what happens.

FATHER
If I tell you, I could read you.

THE KID
I'll sneak outta bed tonight --
I'll find the book and read it myself.

His Father sighs; he looks sad, says nothing.

Cont.

215 Cont.

THE KID
Look -- you tell me what goes on and I'll tell you if it's okay to skip on to Inigo.

FATHER
Please.

THE KID
Quit stalling -- I gotcha, you know I do.

FATHER
Westley dies.

CUT TO:

THE KID 216

He lies there a moment, stunned.

THE KID
What do you mean, 'Westley dies'? You mean dies?

CUT TO:

HIS FATHER 217

sitting there, holding the book, watching his kid.

FATHER
(nods)
Prince Humperdinck kills him.

THE KID
Westley's only faking though, right?

FATHER
I'm sorry.

And he shakes his head, closes the book.

CUT TO:

THE KID 218

THE KID
Aw, shit.

And he bursts helplessly into tears.

CUT TO:

HIS FATHER 219

quietly starting for the door.

THE KID
(shouting it out)
Who gets Humperdinck?

FATHER
I don't understand.

THE KID
Who kills Prince Humperdinck? At the end, somebody's got to get him. Is it Inigo, who?

FATHER
Nobody kills him. He lives.

CUT TO:

THE KID 220

THE KID
You mean he wins? Jesus, Daddy, what did you read me this thing for?

And he grabs for his pillow, fills it with his tears...

CUT TO:

ALL THE SPORTS HEROES ON THE WALL 221

DiMaggio, Mikan, the great Nagurski. The room is quiet now.

CAMERA PULLS BACK TO REVEAL the Father in the doorway, with the book. It's later; the Kid lies in bed, dry-eyed.

FATHER
Well?

THE KID
Let's hear the murder — and don't worry, I won't bawl again. I'm like Buttercup now. My heart's a secret garden, and the walls are very high...

And on these words —

CUT TO:

WESTLEY 222

in The Machine, but it's not on. Count Rugen is making a

Cont.

222 Cont.

few adjustments; he looks up as the Prince rages down.

HUMPERDINCK
(at Westley)
You truly love each other so you might have been truly happy -- not one couple in a century has that chance, no matter what the storybooks say, and so I think no man in a century will suffer as greatly as you will --

And with that he whirls, turns on The Machine, grabs the lever and --

CUT TO:

COUNT RUGEN 223

calling out --

RUGEN
Not to fifty! --

But it's too late as we --

CUT TO:

PRINCE HUMPERDINCK 224

shoving the lever all the way over and --

CUT TO:

WESTLEY'S FACE 225

And there has never been such pain. The pain grows and grows and with it now, something else has started: The Death Scream. As the Death Scream starts to rise --

CUT TO:

THE ALBINO 226

watching from the shadows. He starts to shiver. The scream continues to rise and --

CUT TO:

OUTSIDE THE PIT OF DESPAIR 227

as the sound moves along, louder and louder and --

CUT TO:

YELLIN AND HIS HUNDRED BRUTES 228

And they hear it and a few of the Brutes turn to each other in fear and as the scream builds --

CUT TO:

THE SQUARE OUTSIDE THE CASTLE 229

There are many people, it is the eve of the country's 500th Anniversary but all the people stop as the sound hits them. A few children pale, bolt toward their parents and --

CUT TO:

AN INN NEARBY 230

And the people are happily drinking as the Scream comes and they freeze in fear of the unknown -- and then as they stand there, at last, the sound begins to fade and --

CUT TO:

INIGO AND FEZZIK 231

trying to make their way through a jammed, narrow alleyway which suddenly quiets as the fading sound comes through.

INIGO
(instantly)
Fezzik, Fezzik listen, do you hear?
-- that is the sound of Ultimate
Suffering. My heart made that sound
when Rugen slaughtered my father --
the Man in Black makes it now.

FEZZIK
How do you know?

INIGO
His true love is marrying another
tomorrow, so who else has cause
for Ultimate Suffering this cele-
bration night?
(trying to push through)
-- excuse me --

It's too crowded.

INIGO
-- pardon me, it's important --

No one budges and the sound is fading faster.

Cont.

231 Cont.

INIGO
-- Fezzik -- help me!

CAMERA ZOOMS INTO Fezzik, gigantic and roaring.

FEZZIK
Everybody...MOVE!

And as his great arms start to push, the crowd begins to fall away and he and Inigo start to track the fading sound, but it's hard -- Fezzik pushes harder now, there's more room, they can make better time until they reach an intersection at the end of the alley and they look at one another, undecided, staring around as the scream continues to die away in the night...

CUT TO:

WESTLEY 232

dead by The Machine. Prince Humperdinck stands over him.

HUMPERDINCK
I've never liked being called a coward.

And without another look, he starts for the stairs. Count Rugen goes to Westley, checks for heartbeat. There's none.

RUGEN
And I was learning so much.
(to the Albino)
Put The Machine carefully away, get a wheelbarrow, take the body to the pyre and incinerate it.

The Albino nods. Rugen follows the Prince up. Alone, the Albino begins the long job of removing the cups from Westley. As he bends to the task --

CUT TO:

A SMALL SHED 233

It's dark now as the Albino opens the door, finds a wheel-barrow, takes it out and we

CUT TO:

THE THICK GROVE OF TREES 234

as the Albino wheels the barrow toward it. Suddenly --

Cont.

234 Cont.

INIGO
(voice over)
I'm having the devil's own time
tracking that scream.

Inigo moves into view, his sword at the Albino's throat.

INIGO
Where is the Man in Black?

ALBINO
The Pit of Despair.

INIGO
Which is where?
(no reply)
You get there from this grove, yes?
(no reply)
Jog his memory, Fezzik.

And now something we thought was a tree shadow moves -- it's Fezzik in the night and he crunches the Albino on the top of the head as if he had a hammer and was driving in a nail. The Albino drops without a sound.

FEZZIK
(upset)
I'm sorry -- Inigo, I didn't mean
to do it that hard -- I couldn't
see so well in all this darkness
and his head got closer to my hand
than I meant and...Inigo?

CUT TO:

INIGO 235

He kneels, the sword held tight between his hands. Eyes closed, he faces the grove of trees, lifts his head, starts to talk, his voice low and strange.

INIGO
I have been a drunk, a sinner, a
wastrel and a fool, but my life
has had its share of suffering,
and if my misery is ever to end, I
need the Man in Black. You above
all should understand revenge, since
You made it up. If You didn't want
us to have it, You wouldn't have given
it out so...

Cont.

235 Cont.

And now he starts to rise, eyes closed.

INIGO
...guide my sword...please guide my sword...place it where it must belong...I ask this now...

Eyes still closed, Inigo slowly walks into the grove of trees, the great sword held in his hands.

CUT TO:

FEZZIK 236

Frightened, he watches Inigo. Silently, he follows along behind.

CUT TO:

INIGO 237

walking blind through the grove of trees.

Strange musical sounds now; violins playing very high, every so often, out of rhythm, the beat of a drum. Inigo continues on, hand out, eyes closed, deeper into the grove of trees. Ahead of him now is the tree with the knot which must be touched.

Unfortunately, Inigo misses it, moves slowly by.

The music is louder now, very strange and haunting. Fezzik, his fear greater, watches as Inigo continues to move forward. This is the shot we saw before Westley died --

Then Inigo stops. For a long moment he stands frozen. Suddenly he whirls, eyes still closed, and the sword strikes home dead center into the right knot and the instant it does --

CUT TO:

THE TREE 238

And it begins to slide away, revealing the lit stairway down into the Pit of Despair. The tree continues to move and as soon as there is room enough for him, Fezzik starts on down. Inigo stays where he is for a moment. He is panting almost, as if he had come through some difficult physical ordeal. But there is no overlooking the expression of triumph on his face.

CUT TO:

FEZZIK 239

and there's no overlooking the expression of sadness in his. We PULL BACK TO REVEAL why: he is in the Pit, kneeling over Westley's corpse. Inigo comes down the stairs. Fezzik looks at him, shakes his head. Inigo understands and for a moment, he almost sags. He takes a deep breath, another; and he's Inigo again.

INIGO
Nothing worthwhile was ever easy.
Come, Fezzik; bring the body.

FEZZIK
The body?

INIGO
Have you any money?

FEZZIK
Some; they pay well on the Brute
Squad.

INIGO
I just hope it's enough to buy a
miracle, that's all.

...And as he starts back up the stairs —

CUT TO:

THE INSIDE OF A HOVEL 240

A little man is reading. We've seen him before, in the opening balcony speech. It is Miracle Max. Now, as there comes a rapping at his hovel door —.

MIRACLE MAX
Go away.

INIGO'S VOICE
(o.s.)
Are you the Miracle Max who worked
all those years for the King?

MIRACLE MAX
Humperdinck fired me, didn't you
hear? — told the world my potions
were no good, ruined me. That's a
painful subject, now good night.

In answer, the rapping gets <u>really</u> loud.

Cont.

240 Cont.

MIRACLE MAX
I'll call the Brute Squad.

FEZZIK'S VOICE
(o.s.)
I'm on the Brute Squad.

INIGO'S VOICE
(o.s.)
We need a miracle -- it's very important.

MIRACLE MAX
I haven't had a job since I got fired. Go somewhere else; I might kill whoever you wanted me to miracle.

INIGO'S VOICE
(o.s.)
He's already dead.

MIRACLE MAX
(interested)
He is, huh? I'm good at dead.

He goes to the door, unlocks it. Inigo and Fezzik hurry in, Fezzik carrying Westley who is starting to stiffen up a little. He lays Westley down across a bench by the fire-place. Max pokes Westley a couple of times.

MIRACLE MAX
Not so stiff as some.

INIGO
Then you'll do it?

MIRACLE MAX
They took away my license, when they fired me. If I brought him back, the miracle board would bring me up on charges. I mean, if it was for a noble cause, I might --

INIGO
-- this is noble, sir, truly. His wife is desperately ill, his eleven children are on the brink of starva--

MIRACLE MAX
(big)
I'm a miracle man! You don't lie to me.

Cont.

INIGO

You've got to bring him back so he can help me avenge my father, murdered these twenty-five years.

MIRACLE MAX

Your first story was better.

CUT TO:

A HUGE BELLOWS BY THE FIRE 241

Miracle Max goes to it, lifts it, takes it to Westley, and begins pumping the end of it into Westley's mouth.

MIRACLE MAX

I'll ask him if it's noble or not.

INIGO

(stupefied)

He's a corpse, he can't talk.

MIRACLE MAX

(pumping away)

There's all kinds of dead; there's sort of dead, mostly dead and all dead. This fella, he's only sort of dead, so there's still bits of memory inside.

Westley is beginning to swell slightly now. Miracle Max stops pumping, starts shouting into Westley's ear.

MIRACLE MAX

HEY -- WHAT'S SO IMPORTANT? -- WHAT HAVE YOU GOT WAITING FOR YOU HERE?

(takes up a pen)

It'll be awhile before it works, so answer me some things. How well did you know this guy?

INIGO

What do you mean, exactly?

MIRACLE MAX

Well, for example: was he ticklish?

INIGO

(exploding)

Ticklish? Ticklish? I need resurrection and you talk ticklish?

CUT TO:

MIRACLE MAX 242

exploding right back. He takes nothing from nobody.

MIRACLE MAX
Tickling can be terrific under the right circumstances. I had a corpse once, worse than this guy he was, and I tickled his toes and I tickled his armpits and I got a peacock feather and went after his belly button and inside an hour this corpse said, 'I hate that' and I said 'Hate what?' and he said 'Being tickled' and right then I knew I had a cure, 'cause once you got a corpse in conversation, your battle's half over --

WESTLEY'S VOICE
(o.s.)
...to...oooo...luv...

CUT TO:

FEZZIK 243

jumping behind Inigo as everybody stares at Westley on the bench.

INIGO
-- there -- <u>true</u> <u>love</u> -- you heard him -- you couldn't want a better reason --

MIRACLE MAX
Sonny, everybody knows that true love is the best thing in the world except for cough drops but...
(voice soft)
...since that rotten Humperdinck destroyed me, my confidence is gone.

INIGO
(excited)
This corpse -- he's Buttercup's true love -- bring him back to life, he'll stop the wedding --

MIRACLE MAX
(not so soft)
He comes back, Humperdinck suffers?

INIGO
Permanently.

Cont.

MIRACLE MAX
(big)
Now that's a noble cause, hand me my Spell Encyclopedia, I'm on the case.

He points to an enormous volume which Fezzik hands him. Miracle Max flips it open, turns a page, studying.

MIRACLE MAX
You understand he won't function at full efficiency.

INIGO
What parts can I count on?

MIRACLE MAX
(considers)
Well, the wedding's at six tonight, which gives us seventeen hours, which means...with luck and no slip-ups ...the tongue will work and absolutely the brain, and he might be able to walk a little if you give a nudge to get him started.

Sticks his finger into the center of a page, really excited.

MIRACLE MAX
Listen to this recipe — what ingredients: toad dust, volcanic mud, eel marrow —

THE KID'S VOICE
(o.s.)
— Daddy, skip this part, I'm not interested in recipes.

FATHER'S VOICE
(o.s.)
You don't want to hear how they get the ingredients?

THE KID'S VOICE
(o.s.)
I just wanna know if it works.

And on his somewhat urgent words —

CUT TO:

THIS LUMP 244

It is somewhat smaller than a tennis ball, and more or less the color of clay.

PULL BACK TO REVEAL an exhausted Miracle Max staring at the lump with beatific pleasure. Inigo and Fezzik stare at it too, somewhat more dubiously. It's late afternoon now.

INIGO
(appalled)
That's a resurrection pill?

MIRACLE MAX
If you want I can coat it with chocolate; gives it more eye appeal.

INIGO
We haven't time.

CUT TO:

INIGO 245

He takes the pill, carefully puts it into his handkerchief, gestures to Fezzik and we

CUT TO:

WESTLEY 246

who is now stiff as a board. Fezzik goes to him, picks him up easily, hurries off after Inigo. As he catches up --

FEZZIK
Inigo, you know what? He's lucky he's dead or swallowing this would kill him.

They pause in the doorway, wave to Miracle Max who waves back. They go. CAMERA STAYS on Miracle Max. There is a pause. Then, alone now, he shakes his head...

CUT TO:

PRINCE HUMPERDINCK 247

in his wedding suit. Rugen is with him. It's coming up dusk, and they're standing on a terrace outside the Prince's chambers.

HUMPERDINCK
Yellin has the hundred brutes?

Cont.

247 Cont.

RUGEN
Waiting with him outside the main gate. I've brought four men with me; they're the only guards inside the castle.

HUMPERDINCK
(nods)
What else is there? I've got the boots of a Guilder Army officer and I'll track around in the mud after I've killed her. I'll say I saw them making their escape and the bootprints will prove it. It's not much of a case but it's proof enough -- no one ever likes to doubt you when you run a country.
(looks up)
We should be at war by morning, if God's on our side...

Now, as they move inside --

CUT TO:

FEZZIK 248

straining, climbing a corner of the castle wall. He carries Westley with one arm and Inigo rides on his shoulders. It's dusk now. Inigo grabs the top of the wall when Fezzik gets there, peers over.

INIGO
(whispered)
Safe.

He climbs off Fezzik, gives a hand as they lay Westley along the wall top which is several feet wide. Fezzik creeps beside Inigo, glances around, and as he does --

CUT TO:

WHERE THEY ARE 249

and they're in the corner of the castle grounds, in the vicinity of the Pit of Despair. The tree grove is visible. Beyond is a large splash of light: it's the front gate of the castle. Many Brutes are visible.

CUT TO:

INIGO AND FEZZIK WITH WESTLEY 250

on the wall in the darkness.

FEZZIK
When do you think we should give
him the pill?

INIGO
Now, I suppose. The wedding's
in half an hour and I think we
should strike in the hustle and
bustle beforehand. We'll have
to force feed him.

They try to bend Westley. He's like a board. Fezzik finally uses all his strength to push Westley into a right angled position while Inigo brings out the resurrection pill. It's no less impressive in size than the first time we saw it.

INIGO
Open his mouth and tilt his head
back.

FEZZIK
(following orders)
How long do you think we'll have to
wait before we know if the miracle's
on or not?

CUT TO:

INIGO 251

Pill in hand, crawling forward.

INIGO
Your guess is as good —

And the instant he drops the pill —

WESTLEY
(voice over)
I beat you each apart, I'll take
you both together.

CAMERA PULLS BACK TO REVEAL THE THREE OF THEM.
Westley is the only one not amazed.

WESTLEY
Why won't my arms move?

Cont.

251 Cont.

He sits there, immobile, like a ventriloquist's dummy.

FEZZIK
You've been a corpse all day.

INIGO
We had Miracle Max make a pill; it's good for sixty minutes.

WESTLEY
What happens after that, do I die again?

INIGO
Probably you just collapse and need tending till you get your strength back.

WESTLEY
I wish I could remember what it was like when I was dead. I'd write it all down; I could make a fortune on a book like that. I can't move my legs either.

INIGO
That will come. Miracle Max said the tongue and the brain were shoo-ins and maybe a little movement if you don't try to overdo.

WESTLEY
The last thing I remember was dying, so why am I on this wall? -- who are you? -- are we enemies? --

INIGO
Let me explain --
(pauses very briefly)
-- no, there's too much. The bottom line is this: Buttercup's marrying Humperdinck in a little less than half an hour, so all we have to do is get in, break up the wedding, steal the Princess and make our escape after I kill Count Rugen.

WESTLEY
That doesn't leave much time for dilly-dallying.

Cont.

251 Cont.1

He is watching his toes, which are wiggling now.

FEZZIK
You just wiggled your toes, that's wonderful.

WESTLEY
I've always been a quick healer.
(to Inigo)
What are our liabilities?

INIGO
There is but one working castle gate and it is guarded by a hundred men.

WESTLEY
And our assets?

INIGO
~~Your~~ brains, Fezzik's strength, my steel.

CUT TO:

WESTLEY 252

absolutely stunned.

WESTLEY
That's <u>all</u>? That's the grand total you've just laid on me?
(anguished)
It's impossible. If I had a month to plan, maybe I might come up with something, but this...

He shakes his head miserably from side to side.

CUT TO:

INIGO AND FEZZIK 253

FEZZIK
(trying to be cheery)
You just shook your head -- doesn't that up your spirits?

WESTLEY
My brains, your strength and his steel against a hundred men and you think a little head-jiggle is supposed to make me happy? Can you

Cont.

WESTLEY (Cont.)
imagine what it's like for me, sitting here wiggling my toes while my true love marries my murderer?

INIGO
You've been through a lot, I know that, but these emotional outbursts don't do any of us any good --

WESTLEY
-- I mean, if we even had a wheelbarrow, that would be something.

INIGO
(to Fezzik)
Where did we put that wheelbarrow the Albino had?

FEZZIK
Over the Albino, I think.

INIGO
(to Westley)
Okay, maybe we can get a wheelbarrow.

WESTLEY
Well, why didn't you list that among our assets in the first place.

And slowly, all by himself, he starts to stand.

WESTLEY
What I wouldn't give for a holocaust cloak.

INIGO
There we can't help you.

FEZZIK
(pulling one out)
Will this do?

INIGO
(to Fezzik -- surprised)
Where did? --

253 Cont.1

FEZZIK
-- while you were after eel marrow,
Max gave me this to help gather
volcanic mud. It fit so nice, he
said I could keep it.

Westley now starts, verrry slowly, to totter along the wall.

WESTLEY
All right, come on; I'll need
a sword eventually.

INIGO
Why? You can't even lift one.

WESTLEY
True, but that is hardly common
knowledge.

And he topples stiffly off the wall. Fezzik reaches out and sets him straight again.

WESTLEY
Thank you -- now there may be
problems once we're inside --

INIGO
I'll say -- how do I find the Count?
-- once I do, how do I find you again?
-- once I find you again, how do we
try to escape? Once --

FEZZIK
(sharply)
Don't pester him, he's been dead.

INIGO
(nods)
Right, right, sorry.

CUT TO:

A SHOT OF THE THREE OF THEM IN PROFILE 254

They move along in silence for a time. Then these whispered words come to us on the wind --

FEZZIK
...Inigo...?

INIGO
...What...?

Cont.

254 Cont.

FEZZIK
...I hope we win...

CUT TO:

BUTTERCUP 255

in her bridal gown, and she's incredible. It's not just her beauty; there's a tranquility about her now. We PULL BACK TO REVEAL the Prince standing in her chamber door, beckoning. Rugen and Four Guards stand behind him.

HUMPERDINCK
You don't seem excited, my little muffin.

BUTTERCUP
Should I be?

HUMPERDINCK
Brides often are, I'm told.

BUTTERCUP
I do not marry today.

CUT TO:

BUTTERCUP 256

And she couldn't be more serene.

BUTTERCUP
My Westley will save me.

CUT TO:

HER WESTLEY 257

walking on the ground now, but still in the darkness by the wall. Inigo moves alongside. Fezzik brings up the rear, dragging the wheelbarrow. Westley stares and we:

CUT TO:

THE MAIN GATE OF THE CASTLE AND YELLIN 258

standing there, flanked by his Hundred Brutes.

CUT TO:

WESTLEY AND INIGO AND FEZZIK 259

looking out at the enemy. This is it. Inigo and Fezzik shake hands. Westley can't even do that, so they raise his arm for him, each of them shake it, and then as they silently start to get the wheelbarrow into proper position --

CUT TO:

AN ABSOLUTELY GEM-LIKE LITTLE CHAPEL 260

CAMERA PULLS BACK TO REVEAL THE MOST INTELLIGENT LOOKING, THE MOST IMPRESSIVE APPEARING MAN we have yet seen. He is not young, but he is vigorous, and clad in robes that denote he is a member of the clergy.

CAMERA PULLS BACK FURTHER TO REVEAL Buttercup and Humperdinck kneeling before the Clergyman. Behind them sit the mumbling old King and Queen. Standing in the back is Count Rugen. The Four Guards are in position flanking the chapel door.

IMPRESSIVE MINISTER
(clears his throat,
begins to speak)
Mawidge...mawidge is what bwings
us togevver today...

He has an impediment that would stop a clock.

IMPRESSIVE MINISTER
Mawridge, that bwessed awwangement,
that dweam wiffim a dweam...

And now, from outside the castle, a commotion begins.

IMPRESSIVE MINISTER
...the dweam of wuv wapped wiffin
the gweater dweam of everwasting
west, for if you fink of eternity
as your fwiend, wuv wiw fowwow you
fowever...

THE COMMOTION is louder now. Prince Humperdinck turns and gives a sharp nod to Count Rugen who takes off out of the chapel with the Four Guards as we:

CUT TO:

THE BRUTES AND YELLIN 261

by the gate, for it is indeed they who are making the

Cont.

261 Cont.

commotion, frightened, pointing o.s. as we:

CUT TO:

THEIR P.O.V. 262

and it is a bit unnerving -- a giant seems to be floating toward them out of the darkness, a giant in a strange cloak, and with a voice that would crumble walls.

FEZZIK
I AM THE DREAD PIRATE ROBERTS
AND THERE WILL BE NO SURVIVORS.

CUT TO:

THE BRUTES AND YELLIN 263

panic a little greater now.

CUT TO:

THE GIANT FLOATING CLOSER 264

FEZZIK
MY MEN ARE HERE AND I AM HERE
BUT SOON YOU WILL NOT BE HERE --

CUT TO:

YELLIN 265

keeping the Brutes in position, or trying to, shouting orders, instructions, and as yet the Brutes hold. Now --

CUT TO:

FEZZIK 266

and he seems to be floating because he's standing in the wheelbarrow as Inigo hidden behind him, busts a gut pushing it down toward the Brutes. Westley walks calmly by Inigo.

INIGO
Now?

Cont.

WESTLEY
(nods)
Light him.

CUT TO:

THE BRUTES 267

AS THE GIANT BURSTS SUDDENLY HAPPILY INTO FLAMES.

FEZZIK
(roaring)
THE DREAD PIRATE ROBERTS TAKES
NO SURVIVORS -- NEVER SURVIVORS --

CUT TO:

YELLIN 268

as suddenly the Brutes just take off in wild panic --

CUT TO:

INSIDE THE CHAPEL 269

HUMPERDINCK
(to the Minister)
Skip to the end --

MINISTER
Have you the wing?

As Humperdinck whips out the ring -- the screams are very loud outside.

BUTTERCUP
Here comes my Westley now.

HUMPERDINCK
(shoving the ring
on Buttercup's
finger)
Your Westley is dead --

Buttercup only smiles, shakes her head.

HUMPERDINCK
-- I killed him myself.

Cont.

269 Cont.

BUTTERCUP
Then why is there fear behind
your eyes?

CUT TO:

PRINCE HUMPERDINCK 270

And she's right. It's there.

CUT TO:

RUGEN AND THE GUARDS 271

tearing down a long castle corridor and --

CUT TO:

YELLIN 272

pressed against the main gate. Inigo's sword point at his throat. Fezzik removes his holocaust cloak, an asbestos-like garment that is still aflame. Westley looks at Yellin.

WESTLEY
(to Inigo)
Hand me his sword.

Inigo does.

WESTLEY
Give us the gate key.

YELLIN
(every ounce of
honesty he's got)
I have no key -- may my parents
sizzle forever in hell if I am
lying.

INIGO
Tear his arms off, Fezzik.

Fezzik steps toward him.

YELLIN
Oh, you mean this key?

And he quick hands it to Fezzik, runs like hell

Cont.

272 Cont.

away as Fezzik unlocks the gigantic gate, pulls it open. Inigo and Westley move inside as Fezzik slams the gate shut, locks it from the inside, pockets the key, hurries to catch up with the others and we

CUT TO:

HUMPERDINCK AND BUTTERCUP AND THE MINISTER 273

HUMPERDINCK
Man and wife -- say man and wife --

MINISTER
I'm not there yet.

HUMPERDINCK
You just arrived!

MINISTER
Awight, awight, you're man and wife.

HUMPERDINCK
(whirling to the King and Queen)
Escort the bride to the Honeymoon Suite -- I'll be there shortly.

And as he dashes off --

CUT TO:

CLOSEUP - BUTTERCUP 274

BUTTERCUP
...he didn't come...
(dazed)
...and all this time, I thought he loved me...

CUT TO:

COUNT RUGEN AND HIS FOUR WARRIORS 275

racing through the castle and as they reach a complex intersection of several corridors

Cont.

275 Cont.

Rugen stops, incredulous as Westley, Inigo and Fezzik come toward them. Westley moves very slowly, Yellin's sword dragging along on the ground, like a stiff dog leash — he simply hasn't the strength to raise it.

RUGEN
Kill the thin one and the Turk,
but save the third for
questioning --

And as his warriors start to draw their swords —

CAMERA ZOOMS TO Inigo, as a great shriek of battle comes ripping from his throat and he charges the four warriors who shield Rugen, and maybe the warriors are good, maybe they're even better than that — but they never get a chance to show it because this is something now, this is Inigo gone mad and the six fingered sword has never flashed faster and the fourth warrior is dead before the first one has even hit the floor. There is a pause. Then — to Rugen. Evenly and soft.

INIGO
Hello. My name is Inigo Montoya.
You killed my father. Prepare
to die.

CUT TO:

COUNT RUGEN 276

For a moment he just stands there, sword in hand. Then he does a most unexpected thing: he turns and runs away.

CUT TO:

INIGO 277

momentarily surprised, then heading after him and —

CUT TO:

RUGEN 278

running toward a half-open heavy wooden door and —

CUT TO:

WESTLEY 279

who has never really stopped his slow walk. Fezzik is with him as they head down one of the corridors and --

CUT TO:

RUGEN 280

slamming the heavy wooden door just as Inigo throws himself against it. He tries again. No kind of chance. It's locked.

INIGO
(calling out)
Fezzik, I need you --

CUT TO:

FEZZIK WITH WESTLEY 281

walking slowly away. He calls back --

FEZZIK
(indicating
Westley)
I can't leave him alone.

CUT TO:

INIGO 282

desperately pounding at the heavy door.

INIGO
He's getting away from me --
please.

FEZZIK
(to Westley)
Be right back --

And as he lumbers toward the intersection where Inigo's voice came from --

CUT TO:

WESTLEY 283

dragging his sword along. And now he is alone...

CUT TO:

BUTTERCUP WALKING WITH THE KING 284

The Queen, more sprightly, is several paces up ahead. The King mumbles something unintelligible. Buttercup gently kisses him on the forehead. He's surprised and pleased.

KING
What was that for?

BUTTERCUP
Because you've always been kind to me and I won't be seeing you again, since I'm killing myself once we reach the Honeymoon Suite.

KING
(smiling away -- his hearing isn't what it once was)
Isn't that nice?
(calling out to the Queen)
She kissed me...

And on those words --

CUT TO:

FEZZIK 285

attacking the wooden door and he's big, but so is it, and it bends a little but it doesn't break. Fezzik backs off now, takes a breath, then charges and when he's close he dives at the door, blasting it with everything he's got, and as the door splits open, Inigo cries "thank you" and dashes through, and Fezzik gets up, brushes himself off, hurries back to where he left Westley, but as he approaches --

CUT TO:

THE INTERSECTION 286

and Fezzik gaping at it, staring around at all those choices, and clearly he's confused but he doesn't let it rattle him.

Cont.

286 Cont.

FEZZIK
All your life you've been doing
things wrong -- not this time.

So saying, he plunges down the corridor after Westley. Except alas, it's the wrong corridor.

CUT TO:

COUNT RUGEN 287

Running through a dining room, glancing back --

CUT TO:

INIGO 288

behind him, coming like a streak and:

CUT TO:

COUNT RUGEN 289

flashing out of the room, picking up his pace; he pulls out a deadly looking dagger, with a sharp point and a triangular shaped blade, holds it hidden in his hand and --

CUT TO:

INIGO 290

closing the gap, closer, closer and:

CUT TO:

BUTTERCUP AND THE KING AND QUEEN 291

outside the Honeymoon Suite. She nods good-bye, walks inside as they toddle on.

KING
(a passing
thought)
Could she have said she was
going to kill herself?

Cont.

291 Cont.

QUEEN
(shakes her head)
You and your hearing.

CUT TO:

BUTTERCUP 292

shutting the door, crossing quietly to the far wall where there is a glorious display of hunting equipment. She looks, then takes the largest dagger. She seems very much at peace as she touches the knife to her bosom.

WESTLEY
(voice over)
There is always a shortage of perfect breasts in this world. Leave yours alone.

And Buttercup whirls as we —

CUT TO:

WESTLEY 293

lying on the bed; Yellin's sword is beside him. His voice sounds just fine, but he does not move. Now —

CUT TO:

SOMETHING THAT IS MOVING 294

slowly, but we can't tell what it is yet until we PULL BACK TO REVEAL Inigo and for a graceful guy, he's going through some pretty awkward contortions as this Moving Thing continues on its way and by now it's clear that we're in super slow motion, the Moving Thing is Rugen's dagger and it's heading straight for Inigo's center as he tries desperately to get out of its deadly way but as we:

CUT TO:

COUNT RUGEN 295

The look on his face tells us his throw was true, and it was, because now --

CUT TO:

INIGO 296

And we're back in regular speed and the dagger has rearranged his insides and he hurtles back ~~helplessly~~ against the wall of the room, a lovely large billiard room, only it doesn't seem nice to Inigo as he sinks to his knees, his eyes glazed, the blood fauceting from his stomach.

The billiard room is going white on him.

INIGO
...I'm sorry Father...I tried
...I tried...

CUT TO:

COUNT RUGEN 297

looking across the room at Inigo. He stares at Inigo's face, and then he touches his own cheeks, as memory comes.

RUGEN
You must be that little Spanish brat I taught a lesson to all those years ago. It's simply incredible -- have you been chasing me your whole life only to fail now? I think that's the worst thing I ever heard of, how marvelous.

INIGO
...forgive me father...say that...please...
(he continues to bleed terribly)

RUGEN
I wish I had my notebooks -- what I'd give to know what

Cont.

297 Cont.

RUGEN (Cont.)
you're feeling. At least answer this: the mental or the physical, which pain is the worst?

CUT TO:

INIGO 298

as before, helpless on his knees...

CUT TO:

WESTLEY 299

as before, helpless on the bed. Buttercup is covering him with kisses.

BUTTERCUP
Why won't you hold me, Westley?

WESTLEY
(gently)
Gently.

BUTTERCUP
At a time like this, that's all you can think to say? 'Gently?'

WESTLEY
(not so gently)
Gently!

Now from Buttercup's surprised face --

CUT TO:

COUNT RUGEN'S SURPRISED FACE 300

RUGEN
Good heavens, are you still trying to win?

CAMERA PULLS BACK TO REVEAL Inigo, struggling feebly, trying to pull the dagger from his

Cont.

300 Cont.

stomach. At last he manages to do it, and then he pushes his left hand into the wound, doing his best to cover it.

Rugen is approaching now, sword in hand, moving in to kill Inigo.

RUGEN
You've got an overdeveloped sense of vengeance and it's going to get you into trouble some day.

CUT TO:

INIGO 301

watching the Count approach, and the Count flicks his sword at Inigo's heart, and there's not much Inigo can do, just kind of vaguely parry the thrust with the six fingered sword and:

CUT TO:

COUNT RUGEN 302

as his blade sinks into Inigo's left shoulder. Inigo doesn't seem to feel it, his other agonies are so much worse. The Count steps back, goes for the heart again.

CUT TO:

INIGO 303

And as this blow comes he's trying to use the wall for support in forcing himself to his feet, and it's not a roaring success of an attempt, but he does at least make some progress, and again he manages to parry the thrust, as this time Rugen's sword runs through his left arm. Again, Inigo doesn't seem to mind, doesn't even feel it.

CUT TO:

COUNT RUGEN 304

stepping back for just a moment, watching as Inigo continues to inch his way to his feet and then, just before the Count is about to strike again, Inigo manages a little flick of his own and Rugen hadn't expected it, and he jumps back, makes a little involuntary cry of surprise and --

CUT TO:

INIGO 305

slowly pushing away from the wall.

INIGO
(all but audible)
...hello...my name is...
Inigo Montoya; you killed...
my father; prepare to die.

CUT TO:

COUNT RUGEN 306

suddenly attacking, striking with great power and precision for he is a master swordsman, and he forces Inigo easily back, drives him easily into the wall. But he does not penetrate Inigo's defense. None of the Count's blows get home. As the Count steps back a moment --

CUT TO:

INIGO 307

pushing slowly off from the wall again.

INIGO
(a little
louder)
Hello...my name is Inigo Montoya;
you killed my father...prepare
to die.

CUT TO:

THE COUNT 308

And again he seems about to attack again but suddenly he makes a sharp move away and Inigo slips in his own blood, falls, and now the Count does attack, slashing with wondrous skill. But none of his blows get through and slowly, Inigo, his left hand pressed deeper into his wound, makes it back to his feet again, again moves slowly forward.

INIGO
(a little louder still)
Hello, my name is Inigo Montoya; you killed my father; prepare to die.

CUT TO:

INIGO 309

advancing now, and Count Rugen is retreating, circling the billiard table, backing around and around it and now --

CUT TO:

INIGO'S WRIST, THE RIGHT WRIST 310

the one holding the sword, and he squeezes the sword and tries his strength and suddenly:

CUT TO:

THE GREAT SIX-FINGERED SWORD 311

skewering the air, and surely no steel ever moved as fast and:

CUT TO:

COUNT RUGEN 312

retreating more quickly around the table and:

CUT TO:

INIGO 313

advancing more quickly now, and when he is close enough the six-fingered sword flicks out once, twice and:

CUT TO:

RUGEN 314

and now there are twin cuts running parallel down his cheeks and his blood is beginning to flow and:

CUT TO:

INIGO 315

staring at Rugen.

INIGO
(the loudest yet)
Hello, my name is Inigo Montoya; you killed my father; prepare to die.

RUGEN
Stop saying that!

Inigo drives for the Count's left shoulder now, thrusts home where the Count had gotten him. Then another move and his blade enters the Count's left wrist, at the same spot where his left wrist was wounded.

INIGO
(all he's got)
Hello. Hello! HELLO. MY NAME IS INIGO MONTOYA. YOU KILLED MY FATHER. PREPARE TO DIE.

RUGEN
No --

INIGO
-- Offer me money --

RUGEN
-- Yes --

Cont.

315 Cont.

INIGO
-- Power too -- Promise me that --

RUGEN
-- All I have and more --

INIGO
-- Offer me everything I
ask for --

RUGEN
-- Yes yes -- say it --

INIGO
(ROARING)
I WANT MY FATHER BACK, YOU
SON-OF-A-BITCH.

And as the great sword flicks out:

CUT TO:

COUNT RUGEN 316

screaming and:

CUT TO:

INIGO 317

INIGO
That was just to the left
of your heart --

And again the great sword strikes and:

CUT TO:

COUNT RUGEN 318

again screaming, gaping at Inigo.

INIGO
That was just below your
heart. Can you guess what
I'm doing?

Cont.

318 Cont.

RUGEN
Cutting my heart out.

INIGO
You took mine when I was ten, I want yours now. That's just, isn't it? And we are lovers of justice, you and I.

And as he gets set to strike again:

CUT TO:

CLOSEUP - COUNT RUGEN 319

screaming one final glorious scream as he falls dead of fear. Inigo looks down at him. Rugen's skin is ashen and the blood still pours from the parallel cuts and his eyes are bulging wide, full of horror and panic and pain.

CUT TO:

CLOSEUP - INIGO 320

We've never seen him smile too much, but he is smiling now...and as he starts from the room:

CUT TO:

INSIDE THE SUITE 321

Westley still lies as before, not a muscle has moved; his head is still on the pillows, Yellin's sword is still at his side. Buttercup sits near him now.

BUTTERCUP
I know why you're mad at me — it's because I got married.

WESTLEY
You are not married — not in my church —

Cont.

321 Cont.

BUTTERCUP
But this old man did say
'man and wife.'

WESTLEY
Widows happen -- every day,
don't they, Prince?

For by now, Humperdinck is in the room, staring at them, his boots quite muddy. Then, he moves and:

CUT TO:

PRINCE HUMPERDINCK 322

flying across the room to his hunting weapons, grabbing a giant sword:

HUMPERDINCK
To the death.

WESTLEY
(he can barely
stifle a yawn)
No.
(a little pause)
To the pain.

HUMPERDINCK
(about to charge,
he stops short)
I don't think I'm quite familiar
with that phrase.

WESTLEY
I'll explain it, and I'll use
small words so you'll be sure
to understand.

HUMPERDINCK
I think you're bluffing --
you've been chained up for a
long time and I myself murdered
you yesterday, so I don't see
how you can have much power
in your arm.

Cont.

322 Cont.

WESTLEY
(casually)
I might be bluffing, true; it's possible I'm only lying here because I lack the strength to stand.

HUMPERDINCK
To the pain -- explain that --

CUT TO:

WESTLEY 323

His words quiet and steady at first.

WESTLEY
I am, as I'm sure you suspect, the Dread Pirate Roberts, and people in my profession are not totally unacquainted with cruelty.
(brief pause)
Look at you -- What a disease-ridden buffoon you are.

HUMPERDINCK
You want me to attack, don't you?

WESTLEY
(smiles)
To the pain means the first thing you lose will be your feet; below the ankle. You will have stumps available to use within six months. Then your hands at the wrist. Next your nose -- no smell of dawn for you. Followed by your tongue, deeply cut away. And then your left eye and then your right eye --

Cont.

323 Cont.

HUMPERDINCK
(interrupting,
moving closer)
-- And then my ears, I understand,
now let's get on with it.

CUT TO:

HUGE CLOSEUP - WESTLEY 324

WESTLEY
WRONG. Your ears you keep
so that every shriek of every
child at seeing your hideousness
will be yours to cherish --
every babe that weeps at your
approach, every woman that
cries out, 'Dear God what is
that thing?' will echo forever
in your perfect ears. That is
what 'to the pain' means. It
means I leave you in anguish,
wallowing in freakish misery
until your long life ends, so
there you have it, pig,
there you know, you miserable
vomitous mass, and I say it
once, then live or die,
it's up to you --
DROP YOUR SWORD!

CUT TO:

PRINCE HUMPERDINCK 325

and he's so panicked he doesn't know whether
to pee or wind his watch. He throws his
sword to the floor.

CUT TO:

WESTLEY 326

speaking to Buttercup as Humperdinck stands frozen.

WESTLEY
Tie him to a chair -- use the
curtain sashes -- be quick --

Cont.

326 Cont.

BUTTERCUP
But Westley, you remember how terrible I am with knots, you do it --

WESTLEY
Woman -- you are the property of the Dread Pirate Roberts and you -- will -- do -- as -- you -- are -- told.

And as she hurries to the curtains:

CUT TO:

INIGO 327

moving along the corridor, hears their voices, approaches the door.

WESTLEY'S VOICE
(o.s.)
Well, have you finished?

BUTTERCUP'S VOICE
(o.s.)
Sort of.

CUT TO:

WESTLEY 328

helpless but a winner, as Buttercup finishes tying Humperdinck who is strapped in a chair. Inigo enters, looks around.

INIGO
Where's Fezzik?

WESTLEY
Isn't he with you?

INIGO
(beaten)
Then we're trapped in the castle -- he has the key.

Cont.

328 Cont.

WESTLEY
(he knows it too)
Let's at least find someplace
to make a stand.

INIGO
Help him up, Princess.

BUTTERCUP
Why does Westley need
helping?

INIGO
Because he has no strength —

CUT TO:

HUMPERDINCK 329

and now he starts wrestling mightily with his bonds.

HUMPERDINCK
I was right, I was right,
you were bluffing, I knew
it all the time —

CUT TO:

THE ROOM 330

Buttercup helps Westley. The Prince is making headway with his bonds. Inigo is finding it hard to remain upright.

INIGO
(softly)
That was not smart on my part.

WESTLEY
It doesn't much matter
any more.

FEZZIK'S VOICE
(o.s.)
Oh Inigo, help me please, I'm
all confused and miserable

Cont.

330 Cont.

FEZZIK'S VOICE (Cont.)
and I need to see a friendly
face.

They look at each other, then move to the balcony and:

CUT TO:

FEZZIK 331

forlorn, leading four great white horses. He glances up, sees them on the balcony.

FEZZIK
Three friendly faces.
(and he's not
so forlorn
anymore)
I've been so lost, Inigo,
and I stumbled into the
Prince's stables and he had
four white horses and I
thought that's how many
of us there were, four,
if we ever found the lady
-- hello lady -- so I
brought them along in case
we ever ran into each
other.
(considers things
a moment)
And I guess we just did.

CUT TO:

INIGO AND WESTLEY AND BUTTERCUP 332

looking down at Fezzik.

INIGO
Fezzik -- you did something
right.

FEZZIK
Don't worry -- I won't let
it go to my head.

Cont.

332 Cont.

And as he holds out his great arms:

CUT TO:

SOMETHING UNEXPECTED AND VERY LOVELY 333

Buttercup floating through the air. Soft and graceful, and what's happening, of course, is that they're jumping from the balcony and Fezzik is catching them and putting them each on a white horse. But their falls are in slow motion, and for a moment you might think they were flying across the lovely night sky.

CUT TO:

THE GREAT CASTLE GATES 334

as Fezzik yanks them open and then:

CUT TO:

THE FOUR GLORIOUS WHITE HORSES 335

with their riders, racing through the night.

FATHER'S VOICE
(o.s.)
'And as at last they rode to freedom, a great wave of adoration swept over Buttercup, and when she saw that adoration reflected in Westley's eyes, she said to him...She said to him...

CUT TO:

THE KID'S BEDROOM 336

in black and white. It's late and the Kid's fallen asleep. His Old Man rises.

FATHER
It got very gooey, you would have hated it.

Cont.

336 Cont.

He puts the book by the Kid's bedtable, turns out the light.

FATHER
By the way, considering the greatest hunter in the history of the world was on their trail, they lived as happily ever after as possible.

He goes. For a moment, there is nothing, just the darkness. Then suddenly:

CUT TO:

THE KID 337

and he's a whirlwind, grabbing the book, grabbing a flashlight from his bedtable drawer, and then he hides them both, the book and the light under the covers and as the light flicks on, he flips the book open:

CUT TO:

VIZZINI 338

in color, jumping toward the CAMERA saying:

VIZZINI
Then there will be no one to hear you scream.

And as Buttercup falls:

CUT TO:

THE KID 339

in black and white again, flipping farther on and:

CUT TO:

INIGO 340

in color, sailing the ship across Florin Channel.

INIGO
No reason. It's only that I just happened to look behind us, and something's there.

And as the black ship with the Man in Black appears behind them:

CUT TO:

INIGO AND THE OTHERS 341

standing atop the Cliffs of Insanity, watching as the Man in Black slowly starts to climb the rocks. We are still in color, having set up by now that the Kid is turning pages, and all these shots tumble out almost on top of each other, that fast.

VIZZINI
Inconceivable.

INIGO
(whirling on him)
You keep using that word — I don't think it means what you think it does.

CUT TO:

THE WRESTLING MATCH WITH FEZZIK 342

FEZZIK
Why do you wear a mask and hood?

MAN IN BLACK
They're terribly comfortable — I think everyone will be wearing them in the near future.

CUT TO:

THE BATTLE OF WITS TO THE DEATH WITH VIZZINI 343

VIZZINI
(cackling)
'Never go in against a Sicilian when death is on the line.'

And as he whoops and laughs and falls over dead:

CUT TO:

WESTLEY 344

dead by The Machine, Humperdinck over him.

HUMPERDINCK
I've never liked being called a coward.

CUT TO:

MIRACLE MAX 345

MIRACLE MAX
Well, for example, was he ticklish?

CUT TO:

INIGO 346

advancing slowly, as Count Rugen retreats.

INIGO
...Hello...my name is Inigo Montoya...You killed my father...Prepare to die...

CUT TO:

THE KID IN HIS DARK ROOM, IN BLACK AND WHITE 347

flipping around in the book. Suddenly his eyes start to get wide. Now wider. Wider still and the excitement almost makes him tremble.

Cont.

347 Cont.

INIGO'S VOICE
(o.s.)
You seem a decent fellow,
I hate to kill you.

WESTLEY'S VOICE
(o.s.)
You seem a decent fellow,
I hate to die.

NOW HOLD ON THE KID'S EYES. JUST HOLD, as once again we hear that sound we heard in the black at the start of the picture. Blades crossing, the whip of rapiers slashing air. Two Masters are battling and we hear it, metallic and crisp and thrilling, and all we have to do is stare at the Kid's wide eyes and we know that there are still legends alive and breathing...there are still giants on the earth...

FADE OUT

THE END